

THE BOYS' BOOK OF STAMP COLLECTING



DOUGLAS B. ARMSTRONG

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Gift of
GEORGE T TURNER



**THE BOYS' BOOK OF STAMP
COLLECTING**

UNIFORM WITH THIS VOLUME

THE BOYS' BOOK OF LOCOMOTIVES

By J. R. HOWDEN

THE BOYS' BOOK OF STEAMSHIPS

By J. R. HOWDEN

THE BOYS' BOOK OF RAILWAYS

By J. R. HOWDEN

THE BOYS' BOOK OF AEROPLANES

By T. O'B. HUBBARD AND C. C. TURNER

THE BOYS' BOOK OF WARSHIPS

By J. R. HOWDEN

THE BOYS' BOOK OF MODERN
MARVELS

C. J. L. CLARKE



THE FIRST POSTAGE STAMP OF KING GEORGE V (ENLARGED)

HE
6215
A73
1914
rpm

THE BOYS' BOOK OF STAMP COLLECTING


BY
DOUGLAS B. ARMSTRONG

*Editor of "The Stamp Collector's Annual"
"Bright's Philatelic Library," etc.*



WITH MANY ILLUSTRATIONS

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PREFACE

OF the many hobbies and pastimes of youth, stamp collecting is pre-eminently the favourite. Almost every normally constituted boy is a stamp collector in his schooldays, whilst not a few continue the hobby into later life.

With others, however, it unfortunately proves but a passing craze, to be speedily superseded by some more novel fancy. This cannot be said to be due to any shortcomings of the hobby itself, but rather to the absence of a proper appreciation of its manifold interests and charms, or, in some instances, to the misguided belief that stamp collecting is a childish pursuit unworthy of the dignity of adolescence.

The idea that the collecting of postage stamps is purely an infantile diversion "too weak for boys, too green and idle for girls of nine" is a fallacy long since exploded, and to-day the hobby is everywhere esteemed an intellectual pursuit of great interest and fascination, not for the rising generation alone, but for all of the seven ages of man.

Perhaps one of the chief causes responsible for the lack of interest which leads so many boys to give up stamp collecting after a brief novitiate is the absence of an elementary guide to enlighten them as to its many and varied aspects, thus to ensure their deriving their full meed of interest and enjoyment from the pursuit of the hobby.

The fascination that stamp collecting holds for its votaries lies not so much in the accumulation of a large number of different specimens as in knowing and appreciating the stamps that one has. In stamp collecting, as in most other pursuits, it is necessary to look beneath the surface for the true inwardness and attraction.

To those who judge by outward appearance only, the interest and fascination in gathering together numbers of coloured postage labels in an arbitrarily planned album must necessarily seem inexplicable, and on this score they are doubtless justified in setting down those who indulge in such an apparently futile pastime as lacking in intellect.

It is only those who are prepared to read "stories in stamps" who can ever hope to arrive at a proper appreciation of the delights that wait upon, not merely the collector, but the connoisseur of old postage stamps.

The ardent philatelist is not content with the mere possession of a certain stamp, but requires to know every detail of its history: the date and circumstance of its issue; the names of the designer and engraver; the method of manufacture, the watermark, perforation, paper and the hundred and one details wherein lie the true interests of the hobby.

Every stamp indeed has its story—some fact or incident that serves to impart a special significance to it and distinguish it from its fellows, and it is these associations, combined with the possession of the actual stamps themselves, that constitute stamp-collecting's chiefest charm. The postage stamp minus its story may indeed be likened unto *Hamlet* with the Prince of Denmark omitted.

These vari-coloured labels, garnered from the corners of

the earth, tell in mutely eloquent language of the rise and fall of nations, the march of empires, the federation of states, the advance of civilisation, the progress of science, and last, but by no means least, of the great social and economic reforms of which they are the outward and visible tokens.

Apart from their historical and geographical associations there are many subjects on which the collector who studies his stamps may derive much practical information, including the language and currencies of foreign countries, their flora and fauna, the industries, habits and customs of their peoples, as well as some of the chief scenic wonders and natural beauties of many lands.

Art, architecture, botany and natural history also play conspicuous parts in the designs of the world's postage stamps, whilst national heroes and heroines and important historical events are likewise recorded on the postal emissions of the nations affected.

Probably no other hobby presents so many or varied aspects or appeals to such widely different tastes as that passing under the scientific designation of philately.

It is a common ambition to be well informed on matters of general and topical interest, and there is no more cyclopædic storehouse of information than the stamp album. Within its pages are reflected the great events of the day and the history of our own times. The stamp album may, in fact, be justly regarded as a companion volume to the daily newspaper, and the intelligent association of the news of the day with the stamps of the countries or regions prominent at the time in the public eye adds not a little to the hobby's charm.

Stamp collecting, indeed, is endowed with a wealth of fascination and romance, some idea of which it will be my endeavour to convey in the limits of this volume, which is designed to impart to the young collector a new interest in his stamps, and to bring to his notice some phases and possibilities of the hobby which are seldom realised by the youthful philatelist.

Amongst the many valuable and entertaining works on stamp collecting that have been published in the past, there is none appealing primarily to the schoolboy collector, who, with few opportunities for obtaining information and enlightenment regarding his stamps from more experienced collectors, has been doomed to plough the lonely furrow of embryonic philately without assistance or encouragement, with resulting apathy and discouragement.

If the present work, which has been prepared to meet this very apparent need for a practical handbook and guide for the young stamp collector, should prove the means of inducing some youthful stamp collectors to appreciate and continue this delightful and fascinating hobby, it will have fulfilled my highest ambition.

THE AUTHOR.

STREATHAM, S.W.,

November 1913.

I

THE STORY OF THE POSTAGE STAMP

THE adhesive postage stamp is a modern attribute of that ancient institution, the post, and, in common with the majority of present-day aids to communication, is a product of that age of progress, the Victorian era.

The introduction of cheap postage about the middle of the last century called for the provision of some practical means of prepaying postal charges, and as a result the adhesive postage label (for as such were designated the first postage stamps) was called into being.

But if the adhesive label itself was new, the idea of prepayment was far from being a novelty, except so far as it was made obligatory, where hitherto it had been optional.

"Posts" have existed in all civilised communities from the earliest times, and in the Old Testament we find references to the writing and sending of letters. In the year 3800 B.C. a regular postal system is said to have existed in Babylonia, clay seals impressed with the name of King Sargon I. and his son being employed in franking messages. Specimens of these seals are preserved in the Louvre. Similar organisations for the conveyance of State communications were in operation amongst the early Persians, the Chinese and the Aztecs. The ancient Greeks maintained a service of couriers to enable the Senate to communicate with the leaders of the army on campaign, whilst under the Roman Empire was founded the first public postal service (*cursus publicus*) both inland and foreign, which attained a high degree of efficiency and

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flourished until the overthrow of the Empire by barbarian invaders in the fifth century. For a time the postal system introduced by the Romans continued to be operated, on a lesser scale, by the Goths and Ostrogoths, but ultimately, owing to the disturbed condition of the country, and the consequent insecurity of the highways, it fell into disuse and finally passed out of existence.

An ineffective attempt at the re-establishment of the old Roman mail service was made by the Emperor Charlemagne in the year 807, but not until the thirteenth century was a regular letter post set up in the Hanseatic towns of Northern Europe, to be followed in 1460 by a horse post between the Tyrol and Italy, established by Count Roger of Thurn and Taxis, upon whose family was subsequently conferred the title of Imperial General Hereditary Postmaster of the Holy Roman Empire, in 1616. The postal monopoly of the House of Thurn and Taxis at one time extended over the whole of Austria, Flanders, Spain, Burgundy and Italy.

The foundations of the French post office were laid in 1464, and that of England in 1482, during the Scottish war, when relays of mounted couriers for the conveyance of the king's despatches were established at distances of twenty miles between York and Edinburgh. A post was set up in Venice in the sixteenth century, and in Prussia in 1646. In America the first post office was created in Boston by an ordinance of the General Court of Massachusetts in 1639 under the colonial administration, the American postal service being finally taken over by the Continental Congress in 1775.

It should be noted that the majority of these early postal systems existed primarily for the conveyance of official messages and despatches, and although in later years they were authorised to deal with public correspondence, this was for the most part an entirely secondary consideration. Needless to say, postage stamps were



INSTRUCTION POUR CEUX

Qui voudront escrire d'un quartier de Paris en vn autre, & auoir responce promptement deux & trois fois le iour, sans y en- uoyer personne, par le moyen de l'establissement que sa Majesté a permis estre faict par ses Lettres, verifiées au Parlement, pour la commodité du public & expedition des affaires.



N Faict asçauoir à tous ceux qui voudront escrire d'un quartier de Paris en vn autre, que leurs lettres, billets, ou memoires seront fidellement portés & diligemment ren- dus à leur adresse, & qu'ils en auront promptement res- ponce, pourueu que lorsqu'ils escriront ils mettent avec leurs lettres vn billet qui portera *port payé*, par ce que l'on ne prendra point d'argent, lequel billet sera attaché à ladite lettre ou mis au tour de la lettre, ou passé dans la lettre, ou en telle autre maniere qu'ils trouueront à propos, de telle sorte neantmoins que le Commis le puisse voir & l'oster aysement.

Chacun estant aduertiy que nulle lettre n'y responce ne sera portée qu'il n'y aye avec icolle vn billet de port payé, dont la datte sera remplie du iour & du mois qu'il sera enuoyé, à quoy il ne faudra manquer si l'on veut que la lettre soit portée.

Le Commis General qui sera au Palais vendra de ces billets de port payé à ceux qui en voudront auoir, pour le prix d'un sol marqué & non plus, a peine de concussion, & chacun est aduertiy d'en achepter pour sa necessité le nōbre qu'il luy plaira, afin que lors que l'on voudra écrire l'on ne manque pas pour si peu de chose à faire ses affaires, Et en cét endroit les Solliciteurs sont aduertis de dōner quelque nōbre de ces billers à leurs Procureurs & Clercs afin qu'ils les puissent informer à tous momens de l'estat de leurs affaires, & les peres à leurs enfans qui sont au College &

A



Le prix est de un sol

'Port payé' le

iour de

l'an mil six cens cinquante

THE PARISIAN PETITE POSTE OF 1653

(a) Instructions for use. (b) M. Maury's reconstruction of the Villayer wrapper

(By permission of Messrs. Stanley Gibbons, Ltd.)

unknown in connection with these services, as indeed was the system of prepayment subsequently introduced.

The story of the evolution of the postage stamp is, however, so closely interwoven with the history of the post office itself that no excuse need be offered for dealing at some length with the rise and development of the organisation from which sprang the ubiquitous label with which this treatise is chiefly concerned.

The earliest method of franking letters would appear to have been by means of seals, and the term *bollo* survives to this day in the Italian designation of a postage stamp, but the postmark or impressed stamp may be regarded as the actual precursor of the adhesive postage label of to-day.

It was at the time of the Restoration (in 1660) that the first date stamp to be struck on the outside of letters was introduced by Colonel Henry Bishopp, who at that time held the post office of England "in farm" for a term of seven years. This first postmark was a simple and unpretentious affair, consisting of a small circle divided into two parts, in the upper of which appeared the abbreviation of the month, whilst the lower indicated the day, in figures.

Not until close upon a century later were the names of the towns of posting impressed upon letters in conjunction with the date stamp.

Most famous of the early progenitors of the postage stamp are certain stamped wrappers for enclosing communications sent by a local one-sou post, established in Paris in August 1653 by one Jean-Jacques Renouard de Villayer, a Master of Requests, by authority of Louis XIV.

This post operated solely within the confines of the city of Paris, having its head office in the Cours de Palais, with street letter-boxes for the reception of messages for transmission by it at various points. Letters were collected and delivered by Monsieur de Villayer's own lackeys three times daily, the cost of postage being one sol (sou).

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For the prepayment of letters despatched by this *petite poste* there were issued *billets de porte paye*, consisting of a paper wrapper similar to those now used for newspaper postage, impressed with the coat of arms of Monsieur de Villayer, and bearing the inscription: "*Port paye le . . . iour de . . . l'an mil six cents cinquante . . .*" in four lines (the blanks to be filled in by the sender), together with the words: "*Le prix est de un sol.*" They were procurable from the chief post office at the Tuileries or at the gates of the principal religious houses and orders, and from the gaolers of the prisons. The wrappers were removed in the course of post by the "Commissionaires" and destroyed, thus effecting their cancellation, and in consequence not a single example of these *billets de porte paye* is known to exist, although at least one letter sent through Parisian *petite poste* of 1653 has been preserved and furnishes undeniable evidence of its existence.

The history of the local post of Paris under Louis XIV. and of the *billet de porte paye* was ably reconstructed a few years ago from historical records by the late Monsieur Maury, to whom we are indebted for such particulars as we now possess of this notable enterprise.

Monsieur de Villayer's post was, however, in advance of its time, and did not long survive the apathy of the public, and the ill-natured attentions of the gamins of Paris, who delighted in filling the letter-boxes with rats, mice and all manner of filth and refuse. Its place was later taken by the two-sou post referred to by Voltaire in his writings.

Nearly thirty years later the first "Penny Post" was set up in London by a prominent merchant named William Dockwra. Like the *petite poste* of Paris, it was a purely local undertaking, for the collection and delivery of letters within the cities and suburbs of London and Westminster, and was entirely distinct from the national post office. Nevertheless it was an ambitious undertaking, with a central office in Lyme Street and between four and five hundred depots



metthale Geboren Heer

Den metthale geb. Heer: Gerardus van der Geugten

onder Hoofman en translateur in Batavia'sche landen

per den Konink's posten
afgegeven den 11^{en} d'jsen

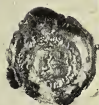
Fe

Batavia

To
The Right Hon^{ble} Lady Kingston

at Bath

Somersetshire
JW



EARLY FRANK OF THE DUTCH EAST INDIA COMPANY
TYPE OF THE FIRST BRITISH POSTMARK

for the receipt of letters and packages in shops, taverns, inns, coffee-houses and other places of public resort. Collections by Dockwra's porters took place hourly, the letters being taken to the "grand office" for the district, and thence distributed. A special "postmark" appears to have been first adopted about a year after the Penny Post was first established, in consequence of complaints of delay in transmission and delivery, consisting of a rough triangular handstamp inscribed "PENNY•POST•PAID" on the three sides, with a large initial representing the office of origin in the centre. In conjunction with this "frank" was employed a heart-shaped mark indicating the hour of despatch from the "grand office" in abbreviated form, "Mor 8" (representing 8 A.M.), and so on. So profitable a venture did the London Penny Post of 1680 prove that the State stepped in, representing that the organisation was a breach of the monopoly of the Postmaster-General, and in 1682 it was taken over by the Crown, continuing in operation down to the year 1801, when it was renamed the Twopenny Post, and remained as such until the introduction of uniform penny postage thirty-nine years later.

The triangular franks of the London Penny Post may be regarded as the first English postage stamps, and should undoubtedly preface a collection of the adhesive postage stamps of Great Britain.

In the early part of the eighteenth century it was customary in certain Continental countries for letters to be impressed with a control mark consisting of the national arms, and in Spain a frank of this description in the form of a double-lined oval enclosing the arms of Castile and Leon was first introduced on 7th December 1716.

Handstamps impressed in either black or red, and bearing the monogram of the Dutch East India Company, were struck on local letters posted in Java, between the years 1789 and 1811, but did not necessarily indicate that

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postage was prepaid, although in many instances such was doubtless the case.

Letter sheets embossed with an official device impressed in blue, "a genie on horseback at full gallop, with his horn at his lips, in order to scatter those who may be in his way," were brought into use in Sardinia on 1st January 1819. There were three varieties of these letter sheets, which were composed of specially prepared watermarked paper, and struck at the Royal Printing Office. Although sold at post offices, however, they did not represent any regular postal rates, but a postal tax upon the letters to be written upon them, which were for the most part conveyed by private enterprise, owing to the inefficiency of the Government postal service. Only letters written on this Government-stamped paper were allowed to be carried, the amount of the tax being calculated according to distance, fifteen centesimi representing the rate for any distance under fifteen miles, twenty-five centesimi for that under thirty-five miles, and fifty centesimi for longer distances. The embossed device of the mounted postboy was enclosed in a different frame for each value, to enable them to be distinguished at sight, that of the fifteen centesimi being round, the twenty-five centesimi oval, and the fifty centesimi octagonal. From 1820 to 1836 similar designs were employed, but embossed in plain relief and with pearly frames.

To the colony of New South Wales belongs, however, the distinction of having originated in practice the first actual system of prepaying postal charges by means of stamps, albeit embossed and unadhesive ones.

On 1st November 1838, by authority of the Governor, Sir George Gipps (recently from England, where he had taken a deep interest in the proposed postal reforms), Mr James Raymond, Postmaster-General of New South Wales, caused to be issued some embossed letter covers for local use, representing the face-value of one penny. The device

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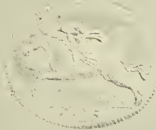
M^{mo} Sig^{ro} Sig^{ro} Prone Col^{mo}

Il Sig^{ro} Luca M^o Capponi Av^o

Triora

ALBENGA

a Sua Eccellenza
Il Signor Ministro dell' Interno



Torino

with which these covers were impressed was that of the royal arms of the United Kingdom, having inscribed beneath them the word "Sydney" in large Roman capitals, enclosed in a double-lined circle lettered round the circumference "General Post Office" (at the top) and "New South Wales" (at the foot), also in Roman capitals, though slightly smaller. The embossing die was prepared by Mr W. Wilson, one of the Government engravers. Originally sold at 1s. 3d. per dozen, the price of these stamped covers was reduced on 4th January 1841 to the actual face-value.

The agitation for postal reform in Great Britain, which ultimately led to the introduction of the adhesive postage stamp, was commenced as early as the year 1833 by Mr R. Wallace, M.P. for Greenock, who was supported by Sir Henry Cole, and eventually joined by Rowland Hill, to whom belongs the credit of carrying the proposals through to a successful issue.

In those days postage was a luxury only to be enjoyed by the rich. A letter consisting of a single sheet of paper, if sent from London to Edinburgh, cost 1s. 3½d., to Manchester, 11d., and to Brighton, 4d. Consequently, poorer folk were compelled to resort to many quaint devices for communicating with one another. One of the most common was to send an unpaid letter, to be paid for on delivery, but which was invariably refused by the addressee, after inspecting the superscription. By a judicious variation of the style of address a code was evolved by means of which brief messages could be exchanged in this manner without cost. Thus, if a letter were addressed to "John Brown, Esqre." it signified one thing, whilst the inscription, "Mr John Brown," conveyed a totally different meaning to the recipient.

Apropos of this practice a characteristic anecdote is related, variously attributed to Rowland Hill himself and to the poet Coleridge. It tells how, whilst touring in the

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Lake district, he one day encountered a young woman standing at a cottage gate and gazing, as he thought, in dismay at a letter that the rural postman had just handed to her, upon which she declared herself unable to pay the charge. Moved to compassion on learning that the letter was from her lover in London, he paid the postman his fee and told the woman to retain the letter. After the postman's departure, however, he was surprised to learn that the letter contained no writing whatever, but as they were too poor to use the post she and her sweetheart had agreed to send each other from time to time a blank sheet of paper as an indication that both were alive and well.

At this period it was customary for postal charges to be collected by the postman on delivery of the letter, and only very occasionally were letters handed in at the post office and prepaid in cash, when they were marked on the cover with a diagonal red line in token of payment.

One of the principal obstacles to the introduction of cheap postage was the enormous amount of extra book-keeping that any considerable increase in the postal traffic under the prevailing conditions would entail. Consequently, it became necessary to devise some practical means of dispensing with this antiquated and cumbersome system, by collecting postal charges in advance.

Under Clauses V.-VIII. of the first Penny Postage Act (182 Vic. c. 52) of 17th August 1839, therefore, it was provided that "letters written on stamped paper or enclosed in stamped covers, or having a stamp affixed thereto . . . shall, if within the limitation of weight to be fixed under the provisions of this Act, and if the stamps have not been used before, pass free of postage," and the Lords of the Treasury were empowered to procure the necessary dies and implements for denoting such rates and duties. A Treasury Minute of 23rd August 1839 invited competitors to suggest the best plan for covers under

the Uniform Postage Act. Awards of £200 and £100 respectively were offered for the two proposals adjudged to be the best suited to the purpose, which were to embody the following points : (1) Convenience, as regards public use ; (2) security from forgery ; (3) facility for being checked and distinguished in the examination at the post office, which must of necessity be rapid ; and (4) the expense of production and circulation of the stamps. Some two thousand, seven hundred entries were made in this competition, comprising every conceivable form of stamp and wrapper, the four successful competitors being Mr Benjamin Cheverton, Mr Charles Whiting, Sir Henry Cole and Messrs Perkins, Bacon & Co.

Eventually it was decided to adopt in the first place three forms of postage stamps—viz. stamped covers, embossed stamps to be impressed on paper sent in to the stamp office, and, lastly, the adhesive label, “just large enough to bear the stamp, and covered at the back with a glutinous wash, which by applying a little moisture, might be attached to the letter,” originally suggested by Rowland Hill in February 1837.

The genesis of the adhesive postage stamp is to be found in two water-colour sketches submitted by Rowland Hill to Sir Francis Baring, Chancellor of the Exchequer, illustrating in rough outline the actual design of the penny and twopenny labels, the Queen’s head being shown in profile. These historic essays now adorn the celebrated collection of H.M. the King.

The idea of an adhesive stamp was not in itself a novelty, such stamps having been employed for many years previous in the collection of revenue taxes, but only so far as its adaptation to postal uses was concerned. But although there have been other claimants to the distinction of having invented postage stamps, no satisfactory proof of their claims has been forthcoming, and there can be little question that it is to the fertile brain of Rowland

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Hill that humanity owes this important adjunct to the inestimable boon of cheap postage.

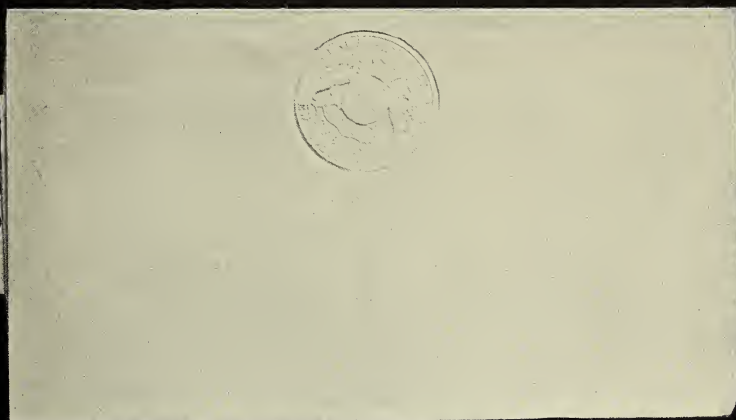
The preparation of the several descriptions of postage stamps chosen by the Treasury was entrusted to three separate groups of artists and engravers. For the stamped covers upon which the Government set the greatest store, William Mulready, the eminent academician, was commissioned to prepare an appropriate design, the result being the highly poetic but somewhat over-elaborate allegorical drawing perpetrated upon the envelopes of which *Punch* wrote

"Great is thy genius Mulready ! and thou shalt live ever
By fame handed down to posterity on an *envelope* !"

From Mulready's design, representing Britannia sending news by winged messengers to the corners of the earth, a die was engraved on brass by John Thompson, a distinguished engraver of the period, and from this casts were taken in relief to form the plate by the printers, Messrs Wm. Clowes & Sons.

The engraving of the necessary embossing dies in the form of a medallion portrait of the young Queen for the impressed stamps was entrusted to Wm. Wyon, chief engraver to the Royal Mint, whilst for the adhesive stamps recourse was had to the firm of Bacon & Petch (afterwards Perkins, Bacon & Co.), of 69 Fleet Street, London, who had but recently introduced a new and particular method of engraving and printing banknotes with practical immunity from forgery. It was the invention of Jacob Perkins, a native of Massachusetts, who founded the firm, and is known to-day as the Perkins Mill and Die Process, of which more anon.

When first approached by Sir Henry Cole on the subject of the proposed adhesive postage labels, Messrs Bacon & Petch professed themselves unable to undertake the work, but subsequently submitted a quotation, on 3rd December



THE MULREADY ENVELOPE
NEW SOUTH WALES LETTER-SHEET, 1838

1839, for a label one inch square, the contract price to be 8d. per 1000 for the actual engraving and printing on the special watermarked paper to be supplied by the Government.

A portrait likeness of the sovereign being wisely considered to afford the greatest immunity from fraudulent reproduction, the delicate profile of Britain's youthful Queen as shown on the medal engraved by William Wyon and struck on the occasion of her first visit to the City on Lord Mayor's Day, 1839, was fittingly selected for representation on the new postage labels. This beautiful early portrait was retained by her Majesty's express desire upon all subsequent British postage stamps issued during her lifetime, as well as upon those of a number of the British dominions beyond the seas.

A first sketch of the head adapted to the limitations of a postage stamp was made by Wyon, from which a drawing of the complete design was executed by Henry Corbould, F.S.A., an artist of repute.

The engraving of the Queen's head on the original steel die from which the printing plates were made was entrusted to Frederick Heath, one of a line of distinguished engravers, who received fifty guineas for the work. The head was displayed upon an engine-turned background of intricate workmanship supplied by Messrs Perkins, Bacon & Co.

It was found impossible, owing to the short time available, to have the postage stamps ready for issue on 10th January 1840, the day on which inland penny postage came into force, and as one of the provisions of the Act abolished the privilege hitherto enjoyed by Members of Parliament of sending their letters free when "franked" with their signatures, a special provisional issue of printed envelopes of the face-value of one penny and twopence was made for the use of Members. These envelopes were issued on 14th January 1840, and were available for

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posting within the precincts of the Houses of Parliament only.

Finally a post office circular of 25th April 1840 notified postmasters and sub-postmasters of the impending issue of stamps to be used for the prepayment of postage, which event took place accordingly on 6th May of that year.

Whilst the convenience and practical utility of the adhesive postage stamp caused it to leap at once into the public favour, the more elaborate Mulready envelope was greeted with a storm of ridicule and abuse, and mercilessly caricatured by many celebrities of the day, including Doyle, Thackeray and "Phiz." Indeed, it soon became evident that the much-cherished scheme of the stamped envelopes was doomed to failure, and within six days of their issue we find Rowland Hill making the following entry in his diary:—

"In departing so widely from the established 'Lion and Unicorn' nonsense I fear we have run counter to settled opinions and prejudices somewhat rashly; I now think it would have been better to follow established custom in all details of the measure where practicable. The conduct of the public however shows that although our attempt to diffuse a taste for fine art may have been imprudent such diffusion is very much wanted. . . . I am already turning my attention to the substitution of another stamp combining with it, as the public have shown their disregard and even distaste for beauty, some further economy in production."

The demand for stamped envelopes proved so slight that the improved type projected by Rowland Hill did not eventuate, and within a year of their issue the Mulready covers had been withdrawn from circulation and the remainders destroyed.

In view of the somewhat scathing criticisms that have

been levelled at several recent issues of British postage stamps, it is not uninteresting to note that even the artistic Penny Black was not without its critics. An Eton boy of the period, in a letter to his sister, inquired : " Have you tried the stamps yet ? I think they are very absurd and troublesome. I don't fancy making my mouth a glue-pot although to be sure you have the satisfaction of kissing, or rather slobbering over the back of her Gracious Majesty the Queen. This is, however, I should say, the greatest insult the present Ministry could have offered the Queen."

The view held by this " Eton Stripling " appears to have been shared by *The Morning Herald*, one of the leading organs of the day, which gave vent to the opinion that " but for the unlucky perversion of the Royal features the penny post sticking plaster might appropriately have come into fashion and supersede the Court sticking plaster, so common for the concealment of trifling cutaneous cuts on the face of beauty. . . . It is already suspected that this untoward disfigurement of the Royal person has been the studied work of ministerial malevolence and jealousy, desirous of rendering their Royal benefactress as odious as themselves."

But, despite captious criticisms, the postage stamp had come to stay, and within a few years of its invention the prepayment of postage by this means had become universal.

For three short years Great Britain enjoyed a monopoly of this novel and convenient method of collecting postages, until, on 1st July 1843, the enlightened empire of Brazil followed suit with a series of three unprepossessing adhesive labels of local manufacture familiarly known to collectors as " Bull's-eyes." In July 1847 the United States of America entered the field with two finely engraved portraits of national heroes, Benjamin Franklin (the first American Postmaster-General) on the five cents,

and George Washington (first President of the U.S.A.), on the ten cents, whilst the head of Ceres, the Goddess of Agriculture, found place on the first postage stamps of the French Republic, engraved by the elder Barré, which made their debut on 1st January 1849. On that day appeared also the first Belgian postage stamps, bearing an excellent portrait likeness of Leopold I., and in the same year the Teutonic Kingdom of Bavaria joined the ranks of the stamp-issuing countries, whilst on 1st June 1850 Austria put forth her initial postage stamp issue emblazoned with the Hapsburg arms.

At the close of the first decade the postage stamp had been adopted by some twenty governments, and within the ensuing sixty years its use had been extended to every civilised country on the face of the globe. A recent estimate puts the number of distinct types of postage stamps issued by the countries of the world at about 22,000, exclusive of the multitudinous varieties dear to the heart of the philatelist.

For more than seventy years the postage stamp has carried its message of peace and goodwill over the face of the globe—an emblem of a great civilisation and of the concord of nations.

FIRST ISSUES

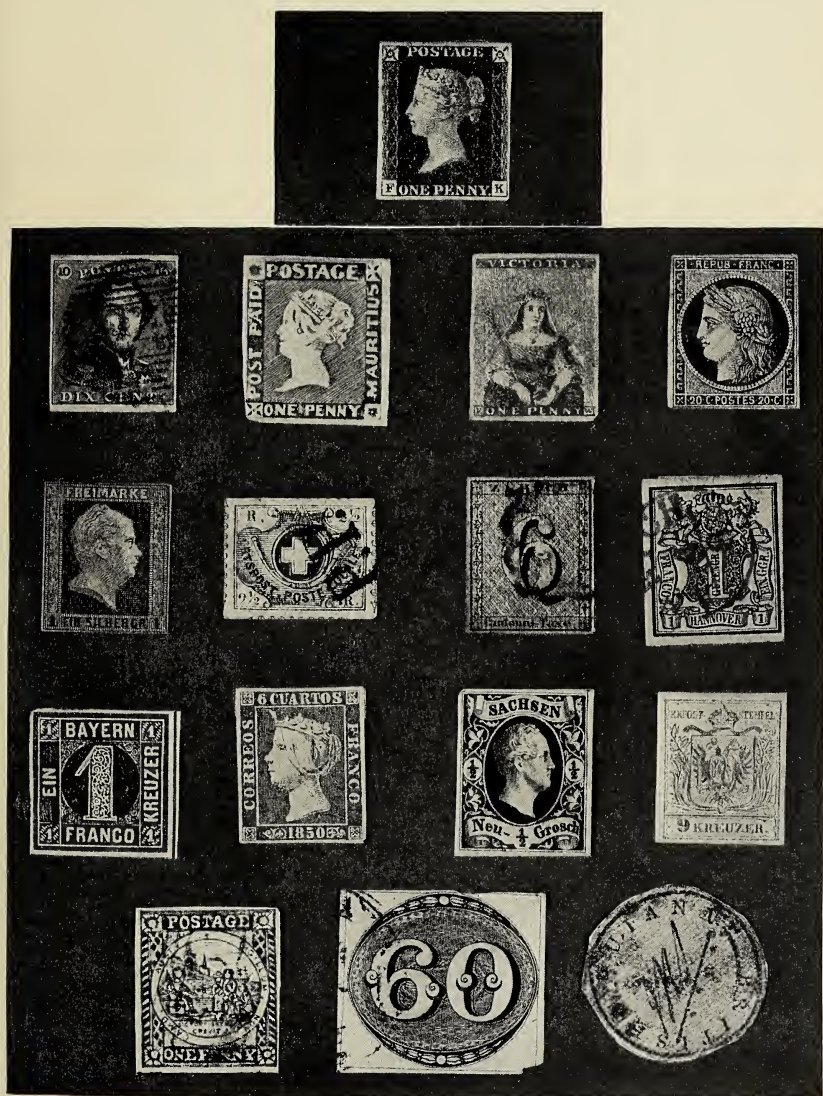
A chronology of the introduction of adhesive postage stamps by the governments of the world :

1840.	May 6th	Great Britain.
1843.	July 1st	Brazil.
1847.	July (?)	United States of America.
	September 21st	Mauritius.
1849.	January 1st	France, Belgium.
	November 1st	Bavaria.
1850.	January 1st	Spain, New South Wales.
	January 5th	Victoria.

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|-------|----------------|--|
| 1850. | April 5th | Switzerland (Federal issue). |
| | June 1st | Austria. |
| | July 1st | British Guiana. |
| | November 15th | Prussia, Schleswig-Holstein. |
| | December 1st | Hanover. |
| 1851. | January 1st | Sardinia. |
| | April 1st | Denmark, Tuscany. |
| | April 6th | Canada. |
| | April 11th | Trinidad. |
| | May 1st | Baden. |
| | September | Nova Scotia. |
| | September 6th | New Brunswick. |
| | October 1st | Hawaiian Islands. |
| | October 15th | Württemberg. |
| 1852. | January 1st | Brunswick, Papal States, Holland,
Reunion, Thurn and Taxis. |
| | January 5th | Oldenberg. |
| | April 17th | Barbados. |
| | June 1st | Parma, Modena. |
| | June 15th | Luxemburg. |
| 1853. | July 1st | Portugal, Chili. |
| | September 1st | Cape of Good Hope. |
| | November 1st | Tasmania. |
| 1854. | February 1st | Philippine Islands. |
| | August 1st | Western Australia. |
| | September 29th | Norway. |
| | October 1st | India (general issue). |
| 1855. | January 1st | Cuba and Porto Rico, South
Australia. |
| | April 10th | Bremen. |
| | July 1st | Sweden. |
| | July 13th | New Zealand. |
| | September | Ceylon. |
| | November 1st | Danish West Indies. |
| 1856. | January 1st | St Helena. |
| | February 12th | Finland. |
| | July 1st | Mecklenburg-Schwerin. |
| | July 15th | Mexico. |
| | October 1st | Uruguay. |
| 1857. | January 1st | Newfoundland. |
| | June 1st | Natal. |
| | December 1st | Peru. |
| | December 10th | Russia. |
| 1858. | January 1st | Naples. |

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1858.	May 1st	Argentine Republic.
	July 15th	Moldavia.
	October 28th	Cordoba.
1859.	January 1st	Sicily, Venezuela.
	May 1st	Colombian Republic.
	May 15th	Ionian Islands.
	June 10th	Bahamas.
	July	French Colonies (general issue).
	September 18th	Romagna.
1860.	?	Liberia.
	?	Sierra Leone.
	January 1st	New Caledonia.
	November 1st	Queensland.
	November 23rd	Jamaica.
	December 1st	Malta.
	December 18th	St Helena.
1861.	?	British Columbia and Vancouver Island.
	January 1st	Prince Edward Island.
	February	Neapolitan Provinces.
	May	St Vincent.
	May (?)	Nevis.
	June 1st	Grenada.
	October 13th	Greece.
	October 18th	Confederate States of America.
	November 1st	Berghedorf.
1862.	March	Kingdom of Italy.
	August	Antigua.
	October	Hong-Kong.
	December	Nicaragua.
	?	Costa Rica.
1863.	January	Turkey.
1864.	?	Dutch Indies.
	October 1st	Mecklenburg-Strelitz.
1865.	January 1st	Ecuador.
	September 13th	Bermuda.
	November	Dominican Republic.
1866.	?	Bolivia.
	January	British Honduras.
	January 1st	Honduras, Egypt.
	April 18th	Servia.
	December	Virgin Islands.



THE FIRST DECADE OF THE POSTAGE STAMP

THE STORY OF THE POSTAGE STAMP 33

1867.	April 4th	Turk's Islands.
	April 15th	Heligoland.
	June	Salvador.
	September	Straits Settlements.
1868.	?	Azores.
	January 1st	Orange Free State (O. R. C.), Madeira, North German Con- federation.
	September	Fernando Po.
1869.	?	St Thomas and Prince Isles.
	January	Gambia.
	March 1st	Sarawak.
	?	Transvaal.
1870.	?	Afghanistan.
	April 1st	St Christopher.
	September 6th	Angola, Alsace and Lorraine.
	August	Paraguay.
	?	Portuguese India.
	December 3rd	Fiji (Government issue).
1872.	January 1st	German Empire.
	January	Iceland.
1873.	May 23rd	Curacao.
	?	Surinam.
1874.	May 4th	Dominica.
	?	Montenegro.
	June 10th	Lagos.
1875.	July 10th	Gold Coast.
1876.	September	Montserrat.
1877.	?	Cape Verde.
	?	Mozambique.
	August 1st	San Marino.
	December	Samoa.
1878.	June 19th	Falkland Islands.
	August.	China.
	?	Johore, Perak, Sungei Ujong.
1879.	April 28th	Bosnia and Herzegovina.
	May 1st	Bulgaria.
	?	Labuan.
	August 1st	Tobago.
1880.	February 5th	Cyprus.
1881.	January 19th	Eastern Roumelia.
	July 1st	Nepaul, Portuguese Guinea.
1882.	?	Tahiti.
1883.	May	North Borneo.

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1883.	August 4th	Siam.
1884.	February 1st	Stellaland.
	February 23rd	Guadeloupe.
	March	Macao.
1885.	January	St Pierre and Miquelon.
	July 1st	Monaco.
	July 14th	Corea.
	September 22nd	South Bulgaria.
	?	Timor.
1886.	January 1st	Gibraltar, New Republic.
	February	British Bechuanaland.
	July	Congo Free State.
	?	Cochin China.
	?	Martinique.
	August	Gaboon (French Congo).
	August 27th	Tonga.
	December	French Guiana.
1887.	?	Senegal.
1888.	January 21st	Annam and Tonquin.
	May 1st	Zululand.
	July	Tunis.
1889.	?	French Madagascar.
	January	Indo-China.
	May	Nossi-bé.
	October 18th	Swaziland.
1890.	April 5th	Seychelles.
	May	British East Africa.
	October 31st	Leeward Islands.
	?	Pahang.
	?	Diego Suarez.
	December	Rhodesia (B. S. A.).
1891.	July	British Central Africa (Nyasaland).
	?	Negri Sembilan.
1892.	?	Angra, Funchal, Horta, and Ponta Delgada.
	February 1st	Obock.
	February 29th	Cook Islands.
	July.	Niger Coast Protectorate (Oil Rivers).
	November	Anjouan, French Guinea, French Indian Settlements, Ivory Coast, Mayotte, French Oceanic Settlements.

1893.	January 1st	Eritrea.
	?	German East Africa.
	?	Portuguese Congo.
1894.	April (?)	Djibouti.
	April 12th	French Sudan.
	August	Abyssinia.
1895.	March 20th	Uganda.
	November 10th	Zanzibar.
	?	Inhambane.
1897.	? (Early)	Cameroons, German New Guinea, German South- West Africa, Marshall Islands, Togoland.
	?	Grand Comoro.
	March 1st	Sudan.
	August 27th	Nyassa.
1898.	November 28th	Crete.
1899.	?	Dahomey.
	June (?)	Guam.
	November 7th	Caroline Islands.
	November 22nd	Marianne Islands.
1900.	January 1st	Kiautschou.
	July	Northern Nigeria.
	December 21st	Cayman Islands.
1901.	April	British New Guinea (Papua).
1902.	January 4th	Niue.
	May	Penrhyn Island.
	July	French Somali Coast.
	?	Spanish Guinea.
1903.	June 1st	Somaliland Protectorate. (British Somaliland).
	July	Aitutaki, Senegambia and Niger.
	November 1st	Italian Somaliland (Benadir).
1904.	June 24th	Canal Zone (Panama).
1905.	January	Rio de Oro.
1906.	January (?)	Moheli, Mauritania.
	September 9th	Maldiv Islands.
	October 11th	Brunei.
1907.	February 14th	British Solomon Islands.
1908.	October 29th	New Hebrides (Anglo-French Condominium).
1910.	November 4th	Union of South Africa.
	December 14th	Trengganu.

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1911.	January 1st	Gilbert and Ellice Islands, Kelantan, Victoria land.
1912.	January 1st	Liechtenstein.
	July	Morocco.
	November	Macedonia, Icaria, Samos, Mytiline, Aegean Islands, Lybia, Tibet.

Note.—Indian Native States, South American Provinces, Foreign Postal Agencies as well as all issues of a purely local character have been omitted from the above list, which is concerned with national issues only.

II

THE ROMANCE OF STAMP COLLECTING

POSTAGE stamps appear to have early recommended themselves to the attention of connoisseurs as *objets de curiosité*, although no specific time can be assigned to the commencement of the hobby. In a few isolated cases postage stamps would seem to have been preserved right from the issue of the first Penny Black, but the collecting of postage stamps did not attain prominence as a hobby until their use had continued for more than a decade.

Stamp collecting did not, as is generally supposed, originate as an innocuous pastime for the younger generation, although in after years it was destined to become the most universally popular of all youthful hobbies. The earliest collectors of postage stamps were for the most part men of science and letters, who treasured these delicate postal labels by reason of their deep interest in the great social reform of which they were the outcome.

One of the first English stamp collectors was Dr J. E. Gray, F.R.S., F.L.S., of the British Museum, an eminent zoologist, who claimed to have collected postage stamps soon after they were first issued.

In France the distinction of having formed the earliest stamp collection is attributed to Viscount Victor Wetzel, a savant and numismatist of Lille. He travelled extensively during the first decade of the postage stamp, purchasing the first issues of Great Britain, Brazil, Switzerland and United States, Mauritius, etc., in their respective countries, whilst others he acquired in used condition through an extensive correspondence.

But side by side with this more rational form of collecting there sprang up, during the early postage stamp days, a much less intelligent phase of stamp collecting (or rather stamp accumulation), which, though fortunately short-lived, served to bring no little ridicule upon the hobby. This consisted in the wholesale accumulation of large quantities of used postage stamps to be employed in papering rooms, decorating screens and similar semi-artistic but unintelligent purposes.

As early as 1841, the year after the first adhesive postage stamp was issued, an advertisement appeared in the columns of *The Times* to the effect that—"A young lady, being desirous of covering her dressing-room with cancelled postage stamps, has been so far encouraged in her wish by private friends as to have succeeded in collecting 16,000. These, however, being insufficient, she will be greatly obliged if any good-natured persons who have these (otherwise useless) little articles at their disposal, will assist her whimsical project. Address, Mr BURTS, Glover, Leadenhall Street; or Mr MARSHALL, Jeweller, Hackney."

Similar advertisements were inserted from time to time in other journals, and the mania for stamp accumulation evidently caught the fleeting fancy of the young persons of the period, for in the following year we find the observant *Punch* commenting on the fact that "the ladies of England have been indefatigable in their endeavours to collect old penny stamps. In fact, they betray more anxiety to treasure up queen's heads than King Henry VIII. did to get rid of them."

This puerile craze, however, soon died out, and by the middle fifties had given place to stamp collecting proper, which was then just beginning to come to the fore as a pastime; but it was many years before the hobby outlived the stigma cast upon it by the whimsicalities of the young ladies of England in the "splendid, idle forties."

By the year 1860 there were a considerable number of adult stamp collectors both in England and upon the continent of Europe (the hobby does not at this period appear to have penetrated as far as America), including a number whose names were to become in later years household words in the stamp-collecting world.

Mr E. Stanley Gibbons, founder of the famous firm of stamp dealers, started collecting as a boy at school in 1853, and another well-known London stamp dealer, Mr W. S. Lincoln, in 1854. The late J. B. Moens of Brussels collected stamps as early as 1848, whilst Dr. C. W. Viner, Mr J. W. Gillespie, Mr Maitland Burnett, Mr W. Hughes-Hughes and Mr E. L. Pemberton were all collecting prior to 1860.

Stamp collecting was also beginning to find its way into schools. One of the masters at Tonbridge School addressed the following communication on the subject to the editor of *Notes and Queries* in June 1860 :—

“Postage stamps.—A boy in my form one day showed me a collection of from 300 to 400 different postage stamps, English and Foreign, and at the same time stated that Sir Rowland Hill told him at that time there might be about 600 varieties on the whole. This seems a cheap, instructive and portable museum for young persons to arrange ; and yet I have seen no notices of catalogues or specimens for sale, such as there are of coins, eggs, prints, plants, etc., and no article in periodicals. A cheap facsimile catalogue with nothing but names of respective states, periods of use, value, etc., would meet with attention. If there be a London shop where stamps or lists of them could be procured, its address would be acceptable to me, and to a score of young friends.”

Little more than a year later the first printed list of postage stamps was issued for private circulation by M. Oscar Berger-Levrault, head of an important publishing business in Strasburg, and owner of one of the most

extensive collections then in existence. It was very shortly followed by a number of more ambitious catalogues and manuals of stamp collecting in French and, later, in English, which paved the way for a literature more prolific than that devoted to any other collecting pursuit. Articles on stamp collecting began to find their way into the contemporary magazines and reviews, and interest in the hobby was thus generally awakened.

From this literary revival we may date the commencement of stamp collecting as a serious and intelligent pursuit as opposed to a mere acquisitive mania. Up to that time the intellectual and scientific possibilities of the pursuit had not been realised, and stamp collections had been formed more after the fashion of scrap albums than with any attempt at classification or sequence. Varieties of watermark, paper perforation or printing were disregarded, design and colour alone being recognised as constituting essential differences between the specimens, and the stamp collection of those days was in fact little more than a glorified scrap-book. Small wonder then that such a seemingly childish pastime called forth derision and contempt.

It is to the early Parisian collectionneurs that we owe the present scientific status of stamp collecting. They it was who first attempted the study and classification of watermarks, paper, printing and, later still, of perforations, and thus laid the foundations of the scientific stamp collection of to-day.

Paris was at that time the chief philatelic centre of the world, and all the most notable collectors and collections were to be found in the French capital, which may indeed be regarded as the birthplace of Philately. The favourite rendezvous for the Parisian collectionneurs of those days was a tiny reading-room in the Rue Taitbout, presided over by a certain Madame Nicholas, who became the pioneer of French stamp dealers. Here such philatelic

veterans as the late Dr Legrand, Comte Primoli, Messrs Regnard, Herpin, Donatis, Westoby, etc., were wont to foregather for the exchange both of specimens and ideas, and here many early stamp-collecting problems were debated and solved. At this epoch French collectors were far in advance of their English confrères, and all the earliest stamp catalogues and handbooks were published in France.

But the new style of collecting was not long in finding its way to England, and in London there soon sprang into being a coterie of enthusiasts every whit as earnest and distinguished as that of Paris. They met every Saturday afternoon, those English pioneers of our hobby, in an upper room of the quaint old Rectory of All Hallows, Staining, in Mark Lane, long since demolished, the perpetual curate of which, the Rev. F. J. Stainforth, was one of the most advanced collectors of the period. It was a distinguished assembly, well calculated to shed lustre upon a pastime then in its infancy, including as it did such names as that of the late Sir Daniel Cooper (first Speaker of the Legislative Assembly of New South Wales), Mr (afterwards Judge) Philbrick, Mr Hughes-Hughes (another legal light), Dr Viner, Mr Haslett, Mr J. W. Gillespie, Mr E. L. Pemberton, Mr W. E. Image and Mr Mount Brown (compiler of the first English stamp catalogues). Some of the members travelled considerable distances to be present at these gatherings, and notes were compared, collections exhibited, exchanges effected, and much valuable pioneer work accomplished in the interests of the hobby. The host, the Rev. F. J. Stainforth, owned one of the finest stamp collections of the day, which included amongst its numerous rarities the first known copy of the celebrated "Patimus" error of British Guiana. It was dispersed shortly before his death in September 1866. An obituary notice in *The Stamp Collector's Magazine* stated that he "will be deeply regretted for his invariable kindness, liberality, fund of information and amiability of temper. In the

early days of stamp collecting in London he was one of its most zealous promoters, assisting the movement by his well-known readiness to bid high for any real or supposed rarity. Utterly devoid of guile himself, he frequently became the prey of younger, but more worldly wise, heads. His rich and varied collection was ever accessible for comparison or reference."

About this time an open-air stamp exchange was started in Birchin Lane, London, and judging from the description of a contemporary writer appears to have attracted no little attention. He tells us that "here high, low, rich and poor congregated for sale or exchange. We were often raided by the police. I myself was taken to the police office on charge of collecting a crowd and obstructing the traffic. The scene was interesting and amusing : an assemblage of ladies and gentlemen, youths and small boys, each with a book or books full of stamps, as intent on business as the regular stock-jobbers of the neighbourhood. One of her Majesty's Cabinet ministers was seen there, and ladies with their albums carried by liveried servants." Such was the London Stamp Bourse of 1861. It was subsequently removed to Cophall Avenue, until with the growth of the regular stamp trade it gradually passed into obsolescence.

In April 1862 appeared the first English stamp catalogue, a thirty-two page booklet, entitled "Aids to Stamp Collecting," compiled by a young Brighton artist, named Frederick Booty, and published by Messrs Treacher & Co., of that town. It was closely followed by the famous "Catalogue of British, Colonial and Foreign Stamps," by Mr Mount Brown, without doubt the best-known and most popular of the early English stamp catalogues, which ran into no fewer than five editions. The "Hand Catalogue of Postage Stamps," published by Dr J. E. Gray in the following September, was more scientific in its arrangement than either of the above-mentioned volumes, and, more-

over, included the earliest bibliography of the subject known, comprising some twenty references.

It is interesting to contrast this with the voluminous "Catalogue of the Philatelic Library of the late Earl of Crawford," published in 1911, and listing in 923 large folio pages printed in double columns some thousands of hand-books, catalogues, pamphlets, etc., constituting a complete bibliography of stamp collecting down to the end of 1910.

The extensive periodical literature of stamp collecting was commenced with the issue, on 15th December 1862, of a modest eight-page journal, entitled *The Monthly Advertiser*, published by Edward Moore & Co., of Liverpool, price 1d., and edited by Mr T. W. Kitt; another periodical issued a few months previous and known as *The Monthly Intelligencer and Controversialist*, admitted of subjects other than stamp collecting and cannot therefore be counted a stamp journal in the strict sense of the term. The following year saw the publication of the two most important philatelic periodicals of the early days—*The Stamp Collector's Magazine*, published at Bath, price 4d., and *Le Timbre-Poste*, founded by J. B. Moens, of Brussels.

Stamp albums were as yet unknown, and the specimens were for the most part firmly stuck down in old exercise or scrap books. According to popular legend, the planned stamp album, with its geographical divisions, owes its origin to a French pedagogue who encouraged his pupils to affix their stamps to the pages of their atlases, with a view to imparting an additional interest to the geography lesson. The atlases soon proved inadequate to contain the increasing number of stamps, and he therefore devised a special book for their reception, out of which the modern stamp album was finally evolved. The first planned *Album des Timbres-Poste* was issued in 1862 by Justin Lallier, a Parisian dealer, and separate editions were published in England and Germany, whilst in the following

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year Mr Edward A. Oppen of Bath published an album compiled by Dr Viner, of which there were in all thirty editions.

It was in the early sixties that stamp collecting first gained a footing in America, and in 1862 appeared the first philatelic publication of the United States, entitled "The Stamp Collector's Manual," published by A. C. Kline of Philadelphia, which, however, was actually a pirated edition of Mount Brown's catalogue. Despite the distractions of the Civil War, the hobby increased steadily in popularity, so that in 1863 there was a ready demand for an "Album for Postage and Other Stamps, American and Foreign," published by D. Appleton & Co., of New York.

In England it is recorded that the popularity of the new hobby was such that a West End bookseller advertised that all magazines and works on postage stamps might be borrowed from his circulating library.

The development of the traffic in used postage stamps (unused specimens were in little demand at that period) was viewed with anything but equanimity by divers foreign governments, and on 27th May 1862 an ordinance was passed in Spain prohibiting the transmission by post of packets containing postage stamps. It is also on record that a certain colonial postmaster inquired of the authorities whether he could not institute proceedings against persons accumulating foreign postage stamps.

This postmaster's view of the hobby soon underwent a change, however, for a few years later we find him applying for permission to purchase a stamp album in which to preserve an official collection he was forming!

The hobby received its scientific baptism in 1865, when M. Herpin, one of the leading Parisian collectors of the day, coined the term "Philately," from the Greek *philos* (love of) and *ateleia* (free from tax), of which "the love of stamps" is a somewhat free translation. A

fierce controversy raged in France for some time between those collectors who favoured the designation "Timbrologie" for their hobby, and the supporters of M. Herpin. But "Philately" won the day, and is now universally employed in connection with the study and collection of postage stamps: the word "Timbrologie" surviving only in the title of certain French philatelic societies and journals.

The increasing number of collectors and the consequent demand for postage stamps of all kinds had already resulted in the formation of an important industry, and stamp dealers' shops began to spring up in most large cities.

In 1866 the stamp trade was first recognised by the *London Directory*, although at that period there were less than a dozen firms in the metropolis as compared with over seventy at the present time.

Philatelic societies began to make their appearance in England and France, and later in the United States; public exhibitions of postage stamps were held (the first in Vienna in 1881); an auction sale of postage stamps was held in London for the first time on 18th March 1872, and the hobby was generally becoming firmly established in the public favour.

The hobby at which many were disposed to sneer as a passing craze has endured and prospered for more than seventy years, and is to-day stronger and more universally popular than at any period of its history. In Great Britain alone there are over half-a-million active stamp collectors and more than double that number in the United States, whilst the philatelic population of the world amounts to many millions. Stamp collectors are to be found in every country and community throughout the civilised world, numbering in their ranks all classes and grades of society, from the king on his throne to the

humble clerk and artisan. "And so," in the words of the Earl of Crawford, "philately has gone on increasing in popularity, and science and joy to many hundreds and thousands of people who occupy their leisure hours with it."

III

THE MAKING OF A STAMP COLLECTION

THERE is no better time to commence a stamp collection than in the spring of life. Opportunities for obtaining desirable specimens occur in our youth that in later years are seldom repeated. Moreover, a stamp collection of any pretensions is not brought together in a day or a week, but represents the gradual accumulation of years. It is desirable, therefore, to make an early start so that our collection may be growing up with us, and incidentally appreciating in value to some extent as the years go by. And let it be said at once, to remove any misapprehension, that even then we shall not have attained anything approaching a complete collection of the world's postage stamps—for such a collection is impossible of attainment. Indeed a complete collection is not greatly to be desired by the ardent stamp collector. One of the greatest charms of the hobby lies in the fact that not even the most advanced specialist can lay aside his album and say to himself, "My collection of this or that country is complete." New varieties are being discovered, new issues made and fresh stamp-issuing countries springing up throughout the world almost daily, so that the interest of the collector in the hobby is kept continually alive, and he must needs be ever on the alert to keep pace with the latest happenings and changes in the world of stamps. This continual element of novelty is doubtless to some extent responsible for the great popularity of stamp collecting as a pastime.

Representation, therefore, rather than completion should be the young stamp collector's chiefest aim. A really repre-

sentative collection of the stamps of a few countries is more to be desired than a forlorn attempt at the hopeless task of compiling a collection of the stamps of the whole world. The soundest advice that can be given to the young stamp collector is to concentrate his attention upon those countries whose stamps he can most readily obtain, and endeavour to make his collection of these as representative as possible. Most boys are in a position to secure the stamps of some particular country either through friends or relations residing abroad or having business connections with foreign countries, and a request for a few of the stamps of their correspondence or a set of the current issue is not likely to go unheeded. The stamps so obtained will form the basis upon which to build up a collection of the country or countries in question, and can be supplemented from time to time by judicious purchases from stamp dealers and exchange with fellow-collectors, until a fairly complete range of the various issues has been obtained, so far as the standard varieties are concerned.

The collector can then turn his attention to the development of another country, for which he has conceived a special liking, or of which he has a goodly number of specimens, and so on through the countries of the world.

In this way a far more interesting and valuable collection will result than by the mere haphazard accumulation of an odd specimen here and there scattered through a wide range of countries.

Whilst paying particular attention to the stamps of a few selected countries, however, those of other and less-favoured nations should by no means be neglected, and the collector should make it a practice to preserve and study every stamp that comes into his possession, no matter what its nature or value may be. To collect upon broadly general lines is essential to a proper understanding and appreciation of the delights of stamp collecting, and in no other way can the beginner hope to obtain an insight into the

mysteries and technicalities of the cult. It tends also to broaden his outlook upon the hobby by maintaining his interest in the stamps of all nations, which might otherwise easily become confined to the country or countries that were of immediate interest to him ; and there is no more undesirable member of the stamp-collecting community than the bore whose whole philatelic outlook is bounded by the one country which he chances to be specialising.

The general collector will also obtain an intimate acquaintance with many different classes of stamps and their characteristics with which the specialist never comes in contact.

The knowledge thus acquired will prove invaluable in the gradual development into a specialised collection of the issues of one's favourite country.

Having thus outlined the method of procedure recommended for the formation of the ideal stamp collection, let us now consider the means by which the necessary specimens for building up the collection are to be obtained.

The foundations will in all probability have been laid by the gift of a few odd specimens off the correspondence of friends, but it will not do to depend entirely upon occasional windfalls of this description for the continuation of the collection, if the hobby is to be taken up seriously. Recourse must accordingly be had to one or more of the regular dealers in postage stamps who cater for the requirements of collectors.

The writer can well remember being told in his youth that stamps for his collection should never be bought, as to purchase specimens as required was not true stamp collecting. Fortunately this old-fashioned notion no longer obtains in intelligent circles, and it is recognised that it is no more sacrilege for the stamp collector to procure additions to his collection from a recognised dealer in return for cash than for the collector of old china, furniture, coins and curios.

In other forms of collecting it is not customary for the connoisseur to rely upon casual gifts from friends for the makings of his collection, and there would appear to be no good reason why there should be any such distinction as regards the collection of postage stamps, more especially since their value as articles of commerce is known and appreciated throughout the world. Again it should be recognised that for the most part what costs nothing is worth very little more, and although the generosity of friends may occasionally add a really good stamp to the collector's album, it will be found as a general rule that the stamps so obtained are of the commonest description, being those that are in everyday use.

Such being the case, the young collector must be prepared to spend a certain amount of money, as well as time and thought, upon the making of his collection.

His expenditure need not be large, and can if necessary be limited to a few pence a week, but by adding a few specimens week by week in accordance with his financial resources he will soon have built up a really sound collection of which he may have every reason to be proud. "All sorts and conditions of stamps" go to make a stamp collection, from the current $\frac{1}{2}$ d. or 1d. stamp of Great Britain to the Cape Woodblock or Post Office Mauritius, and the common variety is as necessary to the collector as the rarer and more valuable specimen.

Since, however, the less valuable stamps are greatly in the majority, these should be obtained in the largest possible numbers in order to form the basis of a collection. To purchase such stamps singly at even a farthing apiece would soon run away with a considerable sum of money, but this is fortunately unnecessary as they can be readily obtained in bulk in the form of packets specially made up to meet the requirements of the stamp-collecting beginner, which are sold by all stamp dealers at a very great reduction upon the prices asked for single specimens. These "variety

packets," as they are familiarly styled, contain anything from 500 to 5000 different stamps from a large number of countries, making an excellent start for a general collection. Their prices range from 3s. 6d. to £21, and of course the larger the packet the better the value it contains, some of the higher-priced packets including some really scarce varieties.

The packet, whatever its size and price, should be obtained from an established firm of dealers whose name is a guarantee of the nature of its contents. It is inadvisable to purchase a high-priced packet from small stationer shops who retail stamps on a commission basis, or from small and comparatively unknown firms whose advertisements may occasionally be found in newspapers, etc. Packets emanating from these sources are liable to prove a delusion and a snare to the purchaser, as, in order to compensate for the enormous commissions allowed on their sale, they are frequently composed of the veriest rubbish, representing but a mere fraction of the price asked for the packet. On the other hand, the variety packets sold by first-class stamp dealers often price up to three and four times the catalogue value of the individual specimens of which they are composed.

The packet having been obtained, the contents should be carefully sorted into little heaps according to the countries represented, and then arranged in alphabetical order in small envelopes, preparatory to mounting in an album. For this purpose the most suitable kind of envelope is the transparent grease-proof variety, which not only permits of the contents being seen at a glance, but protects the stamps from damp, dust, etc.

To the contents of the variety packet should be added such other stamps as the collector has been able to obtain.

On looking over his treasures the collector will find that some countries and issues are much better represented than others, and those that are weak may with advantage be augmented by the purchase of cheap "sets" of the

particular country or issue. Stamps sold by dealers in "sets" are usually of a slightly better class than those forming variety packets, and are, moreover, picked specimens of one country or issue only, either in used or unused condition, or occasionally both. At the same time they seldom include the scarcer varieties of the issues they represent, and can therefore be offered at a considerable reduction upon their actual catalogue quotations.

Single specimens required to complete the run of a particular series or issue should be ordered from one of the standard catalogues published by a few of the leading firms in the stamp trade, or may occasionally be found reposing upon an approval sheet. This last, however, introduces one of the least desirable elements in the hobby of stamp collecting, and the young collector should be very chary of the manner in which he enters into transactions of this nature.

The approval sheet, whilst a perfectly legitimate article of commerce in itself, is open to a number of grave abuses, and is mainly responsible for the disfavour with which stamp collecting is regarded in some schools and colleges.

Although there are a number of reputable firms who will forward selections of stamps on approval, and against whom there is no complaint, too often the approval sheet becomes a tool in the hands of the unscrupulous for the purpose of extracting money by methods that in some cases are closely akin to blackmail.

On no account should the young stamp collector allow himself to be deluded into applying for approval sheets that he does not require by the specious offer of a free gift, or disproportionate discount. Obviously no business firm can afford to give "something for nothing," and there must therefore be something more than meets the eye in catch-penny advertisements of this description. In order to allow for the high discount the stamps are more often than not priced up to considerably more than their actual

catalogue value, and to purchase medium-class stamps at even half or a third of catalogue value is by no means an economical method of collecting, since it may be taken as a general rule that only the better-class stamps in perfect condition command full catalogue in the market.

In many schools approval sheets are strictly forbidden, and a number of the best firms in the stamp trade decline to send selections on approval to minors unless the request is countersigned by either schoolmaster, parent or guardian. This very commendable practice constitutes a safeguard both to the firm itself and to the boy who sends for the selection.

If it is desired to purchase stamps from approval sheets at all, the most satisfactory plan is to write to a stamp house of established reputation for a selection to be sent of a particular country, group or class of stamps, with the name of parent or guardian as a reference. When the stamps are received a selection should be made, and the stamps returned promptly, together with a remittance for the value of those retained. Every care should be taken of the sheets, which should be kept in a safe place whilst in one's possession, and under no circumstances should they be retained for a longer period than fourteen days. Approval sheets should never be obtained except for the purpose of increasing one's own collection. The practice of sending for selections of stamps on approval solely with a view to pocketing the commission obtained by their sale to fellow-collectors cannot be too strongly condemned.

Unsolicited approval selections should be immediately returned without any purchase being made, with an intimation that they are not required.

If these suggestions are followed out the young collector will avoid the difficulties and embarrassments that not infrequently arise over approval-sheet transactions.

Another means of adding to one's collection, which is very popular in schools, and under proper conditions is an

entirely desirable one, is the exchanging or "swapping" of duplicates with other stamp collectors. Such exchanges should be carried out on the basis of a recognised stamp catalogue, value for value, and not as is often the custom, merely stamp for stamp, otherwise the novice may easily become the prey of his more experienced, but less scrupulous; confrères.

An excellent precept for the young stamp collector to follow is never to exchange or part with a stamp of which he has not already a specimen in his collection, except for a better copy.

The collector having a larger number of medium and better class duplicates than he requires for ordinary exchange purposes can often dispose of these to stamp dealers at one-third to half of their catalogue value according to the nature and value of the stamps, either for cash or equivalent value in other stamps. Of course a dealer will only purchase such stamps as he may be requiring for his stock at the moment, but provided the duplicates are not too common, it is probable that if one firm does not require them, another will. Common stamps pricing from $\frac{1}{2}$ d. to 3d. each will seldom find a buyer at any price, except in a collection, or by the thousand. Again, stamps should only be offered to dealers of known integrity and standing.

The question of whether to collect used or unused specimens is not one that need trouble the stamp-collecting beginner. As a general rule used stamps will be found the easiest to procure and, moreover, require less delicate handling than those which have not done postal duty, and as far as possible he will be wise to confine himself to used specimens. There is, however, no reason why both used and unused stamps should not be included in the same collection, although it is desirable that they should not figure side by side in the same series; but no hard-and-fast rule can be drawn, the question being one that depends entirely upon circumstances and individual choice.

There is, however, one point to which too much importance cannot be attached by the collector, and that is the "condition" of all stamps included in his collection. Condition is the modern collector's highest aim, and it is essential that every stamp in the collector's album should be in a perfect state of preservation—that is to say, if used it must be whole and clean, lightly postmarked with the details of the design quite distinct, not thinned at the back, and with all the teeth of the perforation (if any) intact ; if unused, with the pristine beauty of its colours unsoiled and unfaded, with full gum on the back, without crease or tear. Under no circumstances should a dirty, torn or damaged stamp find place in the stamp collector's album, unless it should chance to be a great rarity. Not only do such stamps disfigure the pages of an album, but from the collector's point of view they are entirely without value.

IV

THE ALBUM BEAUTIFUL

" A THING of beauty is a joy for ever " runs the time-worn adage that may appropriately be applied to the stamp collector's album. The well-kept and tastefully arranged stamp album is indeed a thing of beauty and a constant delight and credit to its owner, just as the untidy and neglected album, now fortunately growing scarcer, is a lasting reproach and a veritable eyesore to beholders. Neatness, tidiness and thoroughness are amongst the first qualities required of the would-be successful stamp collector.

Opinions vary greatly as to the most suitable album in which the stamp-collecting beginner can enshrine his philatelic treasures, and after careful consideration the writer is inclined to award the palm to an ordinary loose-leaf album with blank leaves, such as may be bought for a few shillings. This type of album has become very popular with all grades of stamp collectors, of recent years, and has very largely replaced the old-fashioned printed album with fixed leaves and arbitrarily planned pages, that was so much in vogue amongst the last generation of stamp collectors.

The modern movable-leaf album possesses many advantages over the rapidly disappearing printed album, inasmuch as it readily adapts itself to the requirements of any collection however large or small, and may be extended or reduced at will, affording therefore a really permanent resting-place for the collector's specimens.

It obviates also the wearisome and oftentimes discouraging

array of unfilled spaces with which a printed album is invariably associated, and moreover lends itself admirably to the artistic and intelligent arrangement of the pages and inclusion of notes, thus giving free rein to the individuality of the collector.

An excellent blank album on the loose-leaf principle with a spring back binding cover may be had for the modest sum of 5s., or less than half the cost of an illustrated printed album of the same quality, or smaller temporary collecting albums can be procured for as low a price as 1s. 6d. and 2s. 6d. each.

The leaves of these albums are ruled on one side with a faint groundwork composed of tiny squares, known by the French term *quadrille*, to facilitate the accurate spacing and arrangement of the specimens, which is usually enclosed within a neat frame of neutral tint with a panel at the top of the page in the centre for the insertion of the name of the country or other particulars.

With the aid of a standard catalogue of the world's postage stamps and a little imagination the stamp-collecting beginner will find little difficulty in classifying and arranging his specimens in their correct chronological and monetary sequence.

A reliable illustrated stamp catalogue is a necessary adjunct to every stamp collector's outfit, and to attempt to dispense with this most valuable accessory is to court philatelic disaster. Not only does it enable the collector to see at a glance the order and composition of the various issues, and what he is lacking, but it also contains a wealth of information on such matters as dates of issue, names of printers, designers and engravers, varieties, reprints, forgeries, etc., and in fact is in some cases a miniature cyclopædia of stamp collecting. In addition, the prices appended to the stamps listed, which are those asked by the dealer for specimens he has in stock, afford a clue to the relative value of the various stamps, although of course

they cannot be said to represent actual market values, since a good margin must necessarily be allowed between buying and selling prices.

Before proceeding with the arrangement of the collection, however, it is probable that some of the specimens will need some slight preparation to fit them for insertion with their fellows in the album.

As previously noted, every specimen placed in the collector's album must be in a clean, bright and perfect condition, and to this end the contents of the several envelopes into which the stamps have already been sorted, require to be submitted in turn to a minute and searching scrutiny.

First the stamps must be freed from all paper or other extraneous matter adhering to them by floating face upwards for a few moments in a shallow dish of tepid water, or, if the adhering matter be especially thin, laying them upon a sheet of clean, wet blotting-paper, allowing them to remain until such time as they can be separated from the paper, etc., with ease. In the case of an unused stamp that through some cause or other has become attached to a paper, etc., it is advisable to use cold water for this purpose, as, although less speedy in its effect, with care it is possible to preserve a good proportion of the original gum by this method. Portions of old stamp mounts attached to a stamp are best removed with the aid of a soft camel-hair brush soaked in warm water.

A useful hint in removing stamps that have been soaked from the adherent paper is that the paper should be peeled away from the stamp, and *not* the stamp from the paper, as this lessens the strain upon the stamp itself, and to a large extent prevents tearing and thinning. Should the paper not come away from the stamp quite readily it should be returned to the water, and on no account should any attempt be made to remove it by force, or damage to the stamp will inevitably result.

Great care should be exercised in soaking off modern issues and all surface-printed stamps in bright colours, the inks of which are fugitive, and will run on the application of moisture, whilst the majority of present-day British colonial stamps are printed on a special chalk-surfaced paper which causes the design to come off in patches when the surface is wetted. Damp blotting-paper is the only safe medium to employ in soaking off stamps of this description.

This brings us also to another important point—no stamps, particularly those of recent and current issues, should be handled with the fingers any more than can be helped, as the slight moisture that is always present at the finger-tips is liable to cause grave damage to unused specimens, thus completely destroying their value as collectable specimens, whilst continual fingering of even used stamps tends to rapidly deteriorate them. Special nickle-plated tongs or tweezers for handling stamps are supplied by all dealers in philatelic accessories, at a nominal price, in the manipulation of which the collector will soon become adept; and which will preserve the beauty and value of his specimens.

After being removed from the extraneous matter, the still damp specimens should be spread out face downwards upon a sheet of clean, white blotting-paper, and left to dry gradually. Under no circumstances must they be dried in front of a fire or by other artificial means, as this will cause them to curl up. Used stamps that are inclined to cockle up can be placed, when almost dry, under a slight weight; whilst unused specimens that have curled up with the heat can be restored by breathing gently upon the gummed side, or when particularly obstinate by placing for a short time in a closed drawer together with a dish containing a damp sponge.

Dirty, creased, oxidised, heavily postmarked and irregular specimens next call for attention and treatment according to their several necessities.

The appearance of a slightly soiled or faded stamp may frequently be improved by immersion in a little rectified benzine, but here again it is inadvisable to experiment with modern stamps of any value. On the other hand, the early line-engraved issues and other less recent stamps printed in fast colours may be restored to much of their pristine beauty by means of an ordinary soap lather. These are matters, however, that only experience will teach, and no hard-and-fast rule can be laid down as to what stamps may or may not be so treated.

Stamps that are discoloured or that present a curious shiny appearance in certain parts are desulphurised or oxidised through the action of the atmosphere upon the chemicals used in the manufacture of the coloured ink, and may be restored by the application of peroxide of hydrogen to the discoloured portions.

Slight creases in the stamp are best treated by dampening on the back with a soft brush and then carefully pressing out the paper in the required direction. More serious creases may be removed by placing the stamp between two glazed cards and pressing with a warm iron.

Stamps having irregular edges or jagged perforations may be trimmed even with a pair of sharp scissors at the collector's discretion, but the perforations themselves must never be cut away or the edges of imperforate specimens be trimmed too close to the design.

Heavily postmarked stamps should only be included in a collection when no other copy of the particular stamp is available, and an early opportunity be taken of substituting a better specimen for them. Stamps with the design entirely obliterated by the postmark are best eschewed altogether. These preliminaries complete, the stamps are now in readiness for mounting in the album.

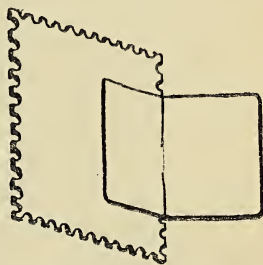
This important and fascinating operation is carried out with the aid of specially prepared stamp mounts or hinges die-stamped out of tough transparent paper, gummed on

one side, which are sold at prices ranging from 4d. to 1s. per thousand, according to quality, and are exclusively employed for this purpose by all serious stamp collectors. Under no circumstances should stamps be stuck down in the album with gum, paste, glue or similar adhesive compounds or their value will be seriously depreciated, and it will be found impossible to remove them without damage should it ever be desired to transfer them to another album. Furthermore any examination of the watermark, perforation, etc., is rendered impossible.

Excellent stamp mounts of the "peelable" variety, which whilst holding the stamp firmly in the album may be easily detached without damage either to the stamp or the album page, are sold at 6d. a thousand, and it is false economy for the collector to use inferior quality mounts or stamp edging, which is liable to cause a thinning of the stamp when removed.

For the purpose of mounting stamps in an album these gummed strips of paper are folded in the form of a hinge one flap of which should be slightly longer than the other. The short flap is dampened and attached to the back of the stamp, whilst the longer one is stuck down upon the album page. Thus the stamp is held securely in place in such a manner that any part of it may be subjected to minute examination without necessitating its removal from the album, and if desired may be detached from mount in a second or two without risk of injury.

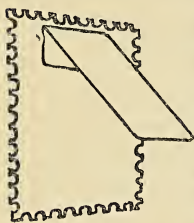
In the case of unused stamps the smaller the short flap is made the better, so as not to interfere any more than is absolutely necessary with the original gum, and in any case it should not exceed one-eighth of an inch. The long flap can, if desired, be utilised to note the price paid,



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catalogue value or other particulars concerning the stamp.

There is a wide diversity of opinion as to the most suitable position in which to affix the mount to the stamp, some collectors favouring the top and others the left-hand side of the specimen. In either case the fold should come



as close as possible to the edge, without actually showing the mount, to allow of the stamp being turned over for examination without injury to the perforations.

Personally we have always found that in practice the most satisfactory method is to attach the mount to the left-hand side of the stamp, in the centre, as it enables the watermark and perforation to be inspected with greater ease than when mounted at the top, and with the stamps falling in the same direction as the leaves when the album is closed, the danger of creasing or otherwise damaging the specimens is reduced to a minimum.

A new type of stamp mount has recently been introduced into this country and is finding favour with discriminating collectors, and to our mind is in many ways superior to the existing pattern. The mount is in this case specially manufactured with only a thin band of gum at either end, on opposite sides of the paper. One of these gummed ends is affixed to the stamp, and the other direct to the page, the mount lying quite flat without any folding whatever. This system permits of an easy and thorough examination of the stamp, is more speedy and less troublesome, and whilst keeping the stamp perfectly flat on the page, adds but little to the thickness of the album.



Foldless mounts may be obtained from the majority of stamp dealers, and are well worth the small extra cost.

In mounting a stamp collection in a blank album it is desirable, with a view to ensuring a neat and artistic effect; to carefully plan out the arrangement of the pages before the stamps are actually fixed in the position they are to occupy, always bearing in mind the following important points :—(1) Do not overcrowd the pages ; not more than ten stamps should be mounted on one page. (2) Allow at least one complete page to each issue. (3) Avoid whenever possible mounting used and unused stamps on the same page, and keep panes, blocks, stamps on envelopes, etc., together. (4) Leave space for the addition of specimens that are lacking at the time of mounting. (5) Allow for the insertion of necessary manuscript notes at the top of the page. (6) Neatness and tidiness are essential.

Single rarities should be mounted by themselves in the centre of the page to give them due prominence. The collector should first consult his catalogue to ascertain the number of stamps comprising the series he is about to arrange, and detaching a fresh leaf from the album spread out his specimens upon it, moving them about with his tweezers to arrive at the most suitable grouping. For instance a series of seven stamps might be arranged in four rows in the following order :—one, two-three, four-five-six, seven ; or eight varieties—one, two-three-four, five, six-seven-eight, whilst ten stamps make a good display when grouped in alternate rows of two and three. By exercising judgment and with a little ingenuity the collector will soon fall into the way of arranging his stamps in a neat and attractive manner, instead of the crowded, monotonous rows with which so many albums are disfigured.

Whenever possible it is desirable to mount a single specimen only in the first row as the inclusion of manuscript notes on either side of the stamp adds not a little to the artistic appearance of the page.

Aided by the *quadrille* ruling, the young collector will find little difficulty in accurately spacing out the positions

of his stamps, the centre line being usually indicated by a small "x," from which the necessary calculations can easily be made.

The task may, however, be greatly simplified by employing a regular spacing gauge or templet specially designed to facilitate the artistic arrangement of stamps in blank albums, by means of which the positions of the stamps can be quickly and accurately marked out with light pencil dots.

The arrangement of the stamps should not be too stiff or regular, nor is it essential that they be mounted horizontally in the albums; but the art of good arrangement cannot be taught, and depends entirely upon the individual taste and judgment of the collector.

Having arranged the specimens to his satisfaction, the collector must next proceed with the "writing-up" of the particular stamps or issue that he has just mounted. This consists of writing at the top of the page particulars as to the date of issue, method of production, paper, watermark, gauge of perforation (if any), subject of design, names of engravers, printers, etc., and such other details as may be pertinent to the subject, all of which may be ascertained from a study of the catalogue.

Few notes are, however, essential to the ordinary general collection, and these should be as short and concise as possible, leaving fuller and more elaborate annotations for the specialised pages of a favourite country.

The notes must be neatly and carefully written, or printed in legible characters of medium size, either by means of a Hartmuth's Koh-i-noor pencil (No. 44), or in Indian ink. The latter produces the best effect, but requires very careful handling to avoid damaging the stamps, which should be covered with a sheet of clean blotting-paper whilst it is in use. Satisfactory results may, however, be obtained with the pencil, as it will not readily smudge, and can be erased at will.

Important varieties should be indicated by means of a pencil cross either above or at the side of the stamp; or the actual position of the variety itself may be indicated by means of a neatly drawn arrow.

The collector with a taste for draughtsmanship can greatly enhance the artistic appearance of his album by a little judicious ornamentation, setting off some of the better-class varieties by means of neat half-lines, or other simple embellishments, but care should be taken to avoid over-elaboration. Type varieties may also with advantage be illustrated by the young collector who is handy with his pencil, by means of bold outline sketches with the position and nature of the varieties indicated in red ink.

Finally, before replacing in the album, the page bearing the stamps should have affixed to it a sheet of transparent protecting paper to prevent the colours of the stamps becoming smudged or otherwise deteriorated by friction.

Only leaves actually having stamps mounted upon them should be included in the album, a supply of extra blank leaves being kept in reserve for addition to the album as required.

The album itself is best kept in a safe place under lock and key when not in use, enclosed in a cardboard or similar box. It should not be left anywhere where it is damp, hot or dusty, and the stamps themselves should be exposed to the strong sunlight as little as possible, in order that the delicate colours may be preserved.

A question that is frequently asked by the young collector is: "What stamps ought I to collect?" The answer is: "All." Everything that partakes of the nature of a stamp and is issued under some sort of authority for postal or fiscal use should be preserved and studied by the philatelist in embryo, but each class of stamp must be kept entirely separate and distinct, such as postal stationery,

local stamps, railway and steamship stamps, revenue stamps, etc., etc. All are worthy of collection and study, having an interest and significance of their own, the unravelling of which constitutes the science of philately.

V

THE LOVE OF STAMPS

To cultivate a proper appreciation of his collection, the collector must first learn to know his stamps by studying them in all their varied aspects. It is not sufficient for him to be able to say merely that this stamp is French and that German ; the one red and the other blue ; or that the French is worth five shillings and the German a penny, but it should be his endeavour to obtain a thorough knowledge of the more elusive and intricate details of their histories and associations—the circumstances affecting their issue, the subjects and significance of the designs, the names of the artists, engravers and printers, the methods of production, size and composition of the plates, qualities of paper and ink employed, watermark, perforation, date of issue and period of currency, numbers printed, and in fact anything and everything having even the slightest bearing upon the history of the issue from its inception to its withdrawal.

Therein lies the distinction between stamp collecting and philately. The stamp collector is an accumulator without appreciation of the intellectual and artistic aspects of his hobby, whilst the philatelist is a student and an æsthete, caring nothing for the sordid monetary side of the pursuit, but seeking to reconstruct in minute detail the complete record of a country's postal issues.

Where the stamp collector is satisfied with a single specimen of a certain variety the philatelist requires it in pairs, blocks and complete sheets, on the original envelope; indeed in every form in which it is known to exist. To quote

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an apt definition : " The stamp collector takes something of everything—the philatelist everything of something."

But to become a philatelist it is necessary first of all to be a stamp collector, since the latter may be said to represent the chrysalis from which the full-fledged philatelist is finally evolved.

Whilst it is manifestly impossible for the general collector to acquire a specialist knowledge of the stamps of each and every country represented in his album, he should at least have an intimate acquaintance with those of his favourite country or countries, at the same time keeping himself posted in the main features of all other stamps that may come his way.

By so doing he will find the interest and fascination of the hobby increased a hundredfold, and rendered a constant source of entertainment and instruction.

Let us then briefly consider the several points connected with a postage stamp, with which the collector should make himself familiar.

On examining a postage stamp the features that first impress themselves on our mind are the *design* and the *colour* ; the design including the value and the name or other indication of the country of origin. The collector will therefore first concern himself with the subject of the design, and its particular significance as applied to the stamp under examination, ascertaining also, where possible, its origin, the name of the artist, and of the engraver who adapted it to postage stamp requirements, and such other biographical, historical or other particulars as may be available to the student. As regards the *colour*, this must also be classified, not alone in its primary form of red, blue or green, but according to the shade or tint in which it is presented. There may also be some special reason for the use of this colour in connection with stamps of a certain value by reason of a standardised colour scheme; as in connection with modern British colonial combined



LINE-ENGRAVED, SURFACE-PRINTED, LITHOGRAPHED AND EMBOSSED STAMPS
OVERPRINTED AND SURCHARGED STAMPS

postage and revenue stamps, which should be noted when possible.

The method of *production* next claims attention, whether the stamp be recess printed from line-engraved plates, typographed, embossed or printed by lithography ; the name of the printers, size and composition of the sheets, plate numbers, consignment or control numbers, marginal lines and decorations.

Recess-printed stamps, of which those of the United States present a concrete example, present a rough, dull surface with the lines of ink slightly raised from the paper. Stamps printed by typography, or surface printed, have usually a more even and somewhat glossy appearance, whilst the design is sometimes indented in the paper so that it shows through very clearly on the back. In lithography the impression of the design is perfectly flat and even, stamps produced by this process having a smooth surface slightly greasy to the touch. Particulars of the main processes employed in the manufacture of postage stamps will be given in the next chapter.

In considering the *paper* upon which the design is impressed the chief points to be noted are its texture and quality, whether woven, laid or granite, white or coloured ; also if it possesses any special attributes rendering it impervious to the onslaughts of the forger or faker, and last, but not least, the watermark (if any) and its special significance.

Wove paper is of a plain and even texture, with a regular "mesh," and somewhat porous in appearance, such as is commonly used for books and magazines. *Laid* paper has narrow parallel lines running through its substance at regular intervals that show plainly when the stamp is held up to the light, and may not infrequently be detected on the surface. This class of paper is much used in the manufacture of notepaper. *Granite* is a wove paper with a number of minute, coloured threads in its substance. A number of other makes and grades of paper have been employed less

extensively in the printing of postage stamps, a list of which will be found in the Glossary appended to the present work.

The so-called chalk-surfaced paper so largely used in connection with the manufacture of modern British colonial stamps is coated with a patent solution immediately before printing, and may be readily recognised by its shiny surface and the brilliant colourings of the stamps printed upon it. In cases of doubt, stamps that are printed on chalk-surfaced paper can be detected by drawing the edge of a new silver coin across the teeth of the perforations, which will leave a series of marks similar to those made by an ordinary black-lead pencil ; these may again be removed with the aid of a slightly moistened silk handkerchief.

Stamps printed on chalk-surfaced paper call for the greatest care in handling, as the delicate surface is extremely prone to rub and smudge on the slightest provocation.

A *watermark* consists of an emblem or device wrought in the substance of the paper during the course of manufacture by a compression of the pulp, causing a thinning of the paper in the desired form, marking it as Government property as an official precaution against fraud. The majority of watermarks may be discerned by looking through the stamp against a strong light, but should any difficulty be experienced in detecting the watermark it will usually be revealed by laying the specimen upon a dark surface and pouring a little rectified spirit of benzine over it. In specially obstinate cases recourse may be had to pieces of tinted celluloid, such as are used by photographers, a strip of the same colour in which the stamp is printed being placed over the specimen, which is then held up to a strong light. This will have the effect of temporarily fading out the design, when the watermark will be plainly visible through the coloured strip.

In some cases the *ink* in which the stamp is printed possesses some special characteristic that is a safeguard against the fraudulent removal of the cancellation, in fact



METHODS OF SEPARATION

- (1) Zig-zag perforation
- (2) Imperforate
- (3) Rouletted
- (4) Rouletted in coloured lines
- (5) Single line perforation
- (6) Comb perforation

the majority of postage-stamp inks own this feature in a greater or lesser degree. All surface-printed British colonial postage and revenue stamps above 2½d. value are printed in what are known as "doubly fugitive" inks, that become soluble on the application of water or chemicals. Doubly fugitive ink is obtainable only in three colours—green, purple and black—and consequently a standardised colour scheme embracing every possible combination of these colours for different values has been adopted by a large number of the colonial governments. In modern issues of British colonial stamps doubly fugitive ink is usually employed in conjunction with chalk-surfaced paper as an additional safeguard. Aniline ink is of a similar nature, and frequently permeates the paper.

The *gum* on the back of an adhesive stamp may be one of several varieties, brown, white, yellow or tinted in colour, hard or soft, shiny or dull, all of which require classification by the student philatelist.

Finally our investigations bring us to the subject of *separation*. All postage stamps issued prior to 1854, and not a few of later date, were issued *imperforate*—that is to say, with no facilities for the subdivision of the post office sheets, excepting with the aid of scissors or a sharp knife.

In that year the British Government purchased the invention of Mr Henry Archer, an Irishman, for separating the stamps on sheets by punching a number of circular holes between the rows of stamps by means of a specially adjusted machine. The convenience of this form of separation was not long in being realised by other governments, who followed in the wake of Great Britain, notably Prussia in 1861, and France in 1862.

The earliest type of perforation was that known as the "roulette," consisting of a series of straight or diagonal slits in the paper margins between the stamps. It is stated that the notion of separating stamps by this means first occurred to a huntsman, who, wishing to stamp a letter, and

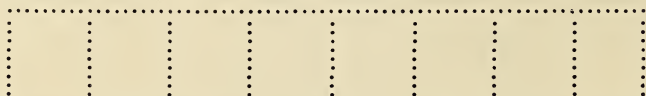
being unable to lay hands on a knife or scissors, bethought himself of his spur, and running the rowel along the division between the stamps was able to divide them without difficulty. Surely a remarkable illustration of the adage, "Necessity is the mother of invention" !

The perforation of modern postage stamps is effected by machines of three distinct patterns, technically known as single-line, comb and rotary respectively, whose work can be readily distinguished by the philatelic student.

The single-line or "guillotine" machine consists, as its name implies, of a single row of punches, perforating one vertical or horizontal line of holes at one time, thus :

.

A "comb" machine has an additional vertical row of punches set at right angles to the original horizontal line, the width of a stamp apart, roughly in the form of a comb, and perforates three sides of all stamps in a vertical or horizontal row at each descent of the punches, thus :



Rotary perforating machines are of comparatively recent introduction, and consist of two rows of wheels working in opposite directions, the upper carrying the teeth or punches, and the lower being pierced with the holes into which they fit.

Perforations produced by single-line machines may be recognised by the fact that where the vertical and horizontal lines of punches intersected they do not exactly coincide, and there is seldom, if ever, a single perfect hole in the corner of a stamp perforated on a single-line machine, thus :



On the other hand, in stamps perforated by a comb



SURCHARGED AND OVERPRINTED STAMPS
SHADES

machine, the holes in the angles correspond to a nicety. These differences are most apparent in unsevered blocks of four or more stamps, but with a little practice can be detected in single specimens also. A point worth noting in this connection is that in comb perforations the vertical lines of perforation are equidistant at any given point, whereas those produced by single-line machines are subject to considerable variation.

There is no recognised means of distinguishing the work of rotary machines, which presents most of the features of the old guillotine perforations. The contemporary postage stamps of the United States are perforated on rotary machines.

Varieties of perforation or roulette are differentiated according to the number of holes in the space of two centimetres, the normal width of a postage stamp, by means of an ingenious perforation gauge or Odontometre, the invention of the late Dr Legrand. The standard varieties of perforation range from about $5\frac{1}{2}$ to 16, the method of gauging perforations being to apply the perforated edge of the stamps to each consecutive row of black dots on the perforation gauge until one is found that exactly coincides, when the gauge of the perforation is read at the side. It should be noted that it is the number of holes in the given space of two centimetres that determines the gauge, and *not* the number of holes on a particular stamp. Irregular perforations—that is, when certain sides of a stamp are perforated at variance to the others—are expressed thus : $14 \times 13\frac{1}{2}$ (or whatever the respective gauges may be), the horizontal perforations being invariably given first. Compound perforations produced by two or more machines of different gauges are read in the following order :—top, right-hand side, bottom, left-hand side.

Perforations with an irregular gauge are expressed thus : $12\frac{1}{2}$, 16—signifying that portions of all gauges between $12\frac{1}{2}$ and 16 may be found on the same stamp.

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Our examination of the stamp is now complete, unless it should happen to bear an *overprint* or *surcharge*, printed over the original design, in the former case an inscription or device altering or limiting its availability, and in the latter confirming or altering its value. The terms "overprint" and "surcharge" are frequently confused and misapplied by philatelists, although the distinction is very clear, an overprint affecting only the use of a stamp, whilst the surcharge is concerned with its face-value.

If, however, the stamp be a used one, the postmark also calls for examination and classification.

The particulars essential to the study and annotation of a modern specialised stamp collection of a single country or group are summarised in convenient statistical form in the following formula abstracted from the 1912 edition of *The Stamp Collector's Annual* :—

Emission	Design	Manufac- ture	Paper	Separation	Gum	Sheets
Date of issue	Subject and significance	Line - engraved, typographed, lithographed, or type set	Make or grade of paper	Perforated, imperforate, or rouletted	Colour	Size and make-up
Permanent or provisional	Names of artist and engraver	Printed at one or two operations?	Wove or laid	Single line, comb, rotary, or harrow machine	Hard or soft	Number of panes
Number of stamps		Name of printers, and place of manufacture	Name of paper-makers	Gauge	Thick or thin	Plate numbers
Town of issue			Safety, chalk-surfaced, quadrille, pelure, tinted, etc.	Large or small holes		Marginal lines or decorations
Circumstances of issue		Singly or doubly fugitive ink	Watermark			

In practice, this formula would work out something on the following lines :—

II - ISSUE - II

1867.
Aug 1.

PERMANENT ISSUE of SIX VALUES, the DESIGN comprising the SPHINX and PYRAMID, together with POMPEYS PILLAR and CLEOPATRAS NEEDLE. DESIGNED by F. HOFF of HIRSCHBERG, Silesia, GERMANY, and printed LITHOGRAPHICALLY by M.V PENASSON at ALEXANDRIA on MEDIUM THICK WHITE WOVE PAPER WATERMARK (relief impression) CRESCENT and FIVE RAYED STAR. PERFORATED $15 \times 12\frac{1}{2}$ GUM YELLOW-BROWNISH. SHEETS contained 200 stamps (20×10) with BLANK MARGINS There are FOUR TYPES of EACH VALUE, arising from the fact that HOFF engraved FOUR DESIGNS (two above two), which were TRANSFERRED 50 TIMES to complete the SHEET of 200 STAMPS



The
FOUR TYPES

- 1- CLEOPATRAS NEEDLE is NOT well CENTRED, being too much to LEFT The 3 dots at END of TOP LABEL are EQUIDISTANT and in STRAIGHT LINE
- 2- The PYRAMID touches INNER OVAL on RIGHT The FIRST of the 3 dots is the HIGHEST
- 3- POMPEYS PILLAR is badly CENTRED, being much to RIGHT CLEOPATRAS NEEDLE too WIDE at BASE. 3 dots as TYPE 2.
- 4- The 'P' in UPPER LEFT CORNER is DEFECTIVE There is a WHITE DOT under the OVAL in the BACKGROUND a little to the RIGHT.

PATAGONIA

1910, January 1st. Permanent issue. Nine values. Issued at——. Head of Liberty, allegorical of the Republic. Designed by Snr. Guzman and engraved by Mons. E. Mouchon. Printed from steel plates, engraved in taille-douce, by the National Government Printing Office, Santa Fé, at two operations in singly fugitive ink. Centres in black. Thick white wove paper, manufactured by John Dickinson & Co., London. Watermarked a star. Perf. $15 \times 13\frac{1}{2}$, single-line machines. Thick soft brownish gum. Sheets of 100, four panes of 25, 5×5 . Plate number 1 in all four corners of sheet. Continuous marginal lines round panes.

Although at first glance this may appear over-elaborate, it will be found of considerable assistance to the collector in writing-up his collection, and can of course be modified or extended to suit individual requirements.

The scope of the modern specialised stamp collection admits of the inclusion of a number of objects distinct from the postage stamps themselves, but having bearing upon their histories, on a similar plan to the extra-illustrated or "Graingerised" volume of the bibliophile. Thus it becomes a valuable historical record, not only of the postal issues, but the post office also of the country concerned, and for this reason is equally as interesting and instructive to the intelligent philistine as to the most ardent philatelist.

This type of collection is the product of the modern postal and historical school of philately, wherein the study of the stamps themselves is combined with that of the postal service by which they are employed, and has already attained widespread popularity amongst present-day philatelists.

As an example of the application of these methods, a collection of United States postage stamps recently in-

spected by the writer included specimens of old American banknotes bearing vignettes of bygone presidents that had been reproduced in the form of stamp designs. Other extraneous items which found place in the collection were : an engraving of Benjamin Franklin, first Postmaster-General of the United States ; a photograph of Houdon's bust of Washington as shown on the current postage stamps ; and the menu-card of the old White Star liner *Arctic*, from which was taken the picture of a mail steamer depicted on the 12 cents stamp of April 1869.

The system can be equally well adapted to the issues of other countries, either ancient or modern, and cannot fail to impart an added interest and fascination.

Much depends of course upon the personal taste and individuality of the owner, but the order and composition of the ideal specialised collection formed on postal and historical lines may be roughly indicated as under, subject to variation in accordance with particular circumstances and requirements :—

(1) Handstamps or franks used prior to the introduction of adhesive stamps.

(2) Copy of official notice announcing issue.

(3) Notice (if any) calling for designs, with conditions of competition.

(4) Original subjects of designs, such as photographs, paintings, engravings, coins, medals, etc.

(5) Essays.

(6) Artists' sketches or drawing of accepted design.

(7) Engravers' proofs.

(8) Die proofs.

(9) Plate proofs.

(10) Colour trials.

(11) Issued stamps in single unused copies of each value.

(12) Errors or varieties.

(13) Unused pairs, strips, blocks or complete sheets.

(14) Single used copies of each value.

(15) Used pairs, blocks or strips and on original covers.

(16) Postmark varieties.

(17) Reprints, forgeries, faked and bogus stamps.

With this somewhat exhaustive tabulation of the contents of a highly specialised stamp collection of the present day, we bring this chapter to a close, in which it has been our endeavour to demonstrate to the reader the interesting and instructive nature of the science and hobby of philately, by which term we designate "The Love of Stamps."

VI

POSTAGE STAMP PRODUCTION

THE manufacture of postage stamps is a comparatively modern industry, but at the same time it constitutes one of the most delicate and highly technical branches of the printers' art. To all intents and purposes the postage stamp is paper currency, calling therefore for all the care and precision that is exercised in the production of a banknote.

Although the adhesive postage stamp has been in existence for less than the span of life allotted to man, it has already engaged the attention of some hundreds of firms of printers in all parts of the world, from the great houses of Perkins, Bacon & Co. and De La Rue to the small jobbing printer running off the provisional issue in some distant state or colony, by whom almost every known process of printing has been employed.

To-day the leading firms of stamp printers and engravers are Messrs De La Rue & Co. (London), printers of the majority of British colonial postage stamps; Messrs Perkins, Bacon & Co., Waterlow & Sons, and Waterlow Bros. & Layton (all in London), specialists in line-engraved work, who produce a large number of stamps for various foreign governments: the American Banknote Co., of New York, with its branches, the British American Banknote Co. (Ottawa), South American Banknote Co., (Buenos Ayres), Bradbury, Wilkinson & Co. (London), and L'Officina Calcografica Italiano (Rome): and Messrs Johannes Enschede & Sons (Haarlem), postage stamp printers to the Dutch, Persian, Luxemburg and other governments.

There are of course a number of lesser firms engaged in the making of postage stamps, whilst in many countries, particularly on the continent of Europe, their production is entrusted to the Government printing establishment. This is also the case in the United States and some South American republics, and for the past two years a considerable proportion of the postage stamps of Great Britain have been printed at Somerset House by the Stamping Department of the Board of Inland Revenue. The latest country to establish a Government stamp printery is the republic of China.

Of recent years a considerable amount of attention has been paid by philatelists to the question of differentiating the work of the various stamp printing establishments, whose products for the most part present certain definite features, serving to render them readily recognisable by the collector of experience.

But although there are characteristics that denote the work of particular printers, it is more often than not an indefinable *je ne sais quoi* about the appearance of a stamp that enables the connoisseur to determine at a glance the source of its origin.

The three main processes by which postage stamps are, and have been, produced are recess printing or line engraving, direct plate printing or typography, and lithography or flat printing from stones or prepared zinc plates. Of these recess printing is the most costly, producing also the finest results, typography is the cheapest and most universally adopted, though inferior in artistic effect ; and lithography is now but little employed on account of the readiness with which it lends itself to imitation and its being unsuited to the production of stamps in large quantities. Various other methods of printing, including embossing, have been employed at various times in the manufacture of postage stamps, but the trio mentioned above are the only ones that have remained in general use down to the present day.

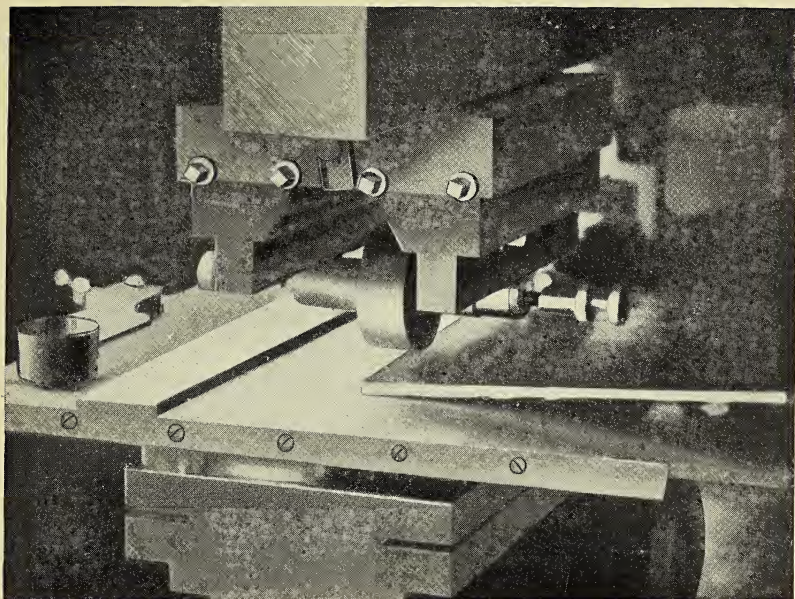
Before entering into an explanation of the outstanding features of the respective methods of printing, it may not be out of place to first give some account of the making of the paper on which the stamps are to be printed, this constituting the initial stage in the making of a postage stamp.

The early postage stamps were all printed upon hand-made paper, but that used for all modern issues is entirely manufactured by machinery.

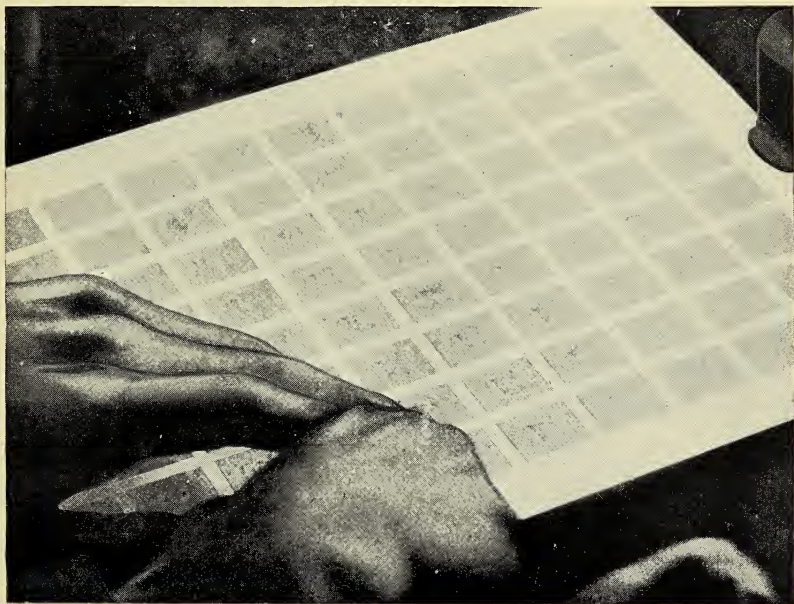
In the case of the paper used for printing British colonial stamps it is understood that the pulp, made from cuttings of the finest Irish longcloth, is supplied ready mixed to the papermakers to be transformed into high-grade paper, but at other mills the pulp is frequently prepared on the premises. The ingredients which go to make up the pulp are subject to a wide variation according to the class of paper that it is desired to produce, ranging from wood-pap to old rags, the latter being most generally employed.

These, after having been thoroughly cleaned, are reduced to a pulp by means of a special machine. The pulp is subjected to a bleaching process by immersion in certain chemical solutions, and is afterwards placed under pressure to remove all superfluous bleaching matter. It is then re-ground to an even finer consistency, and after being mixed with water, is run into a large vat heated to an even temperature, where it is kept continually in motion by revolving beaters.

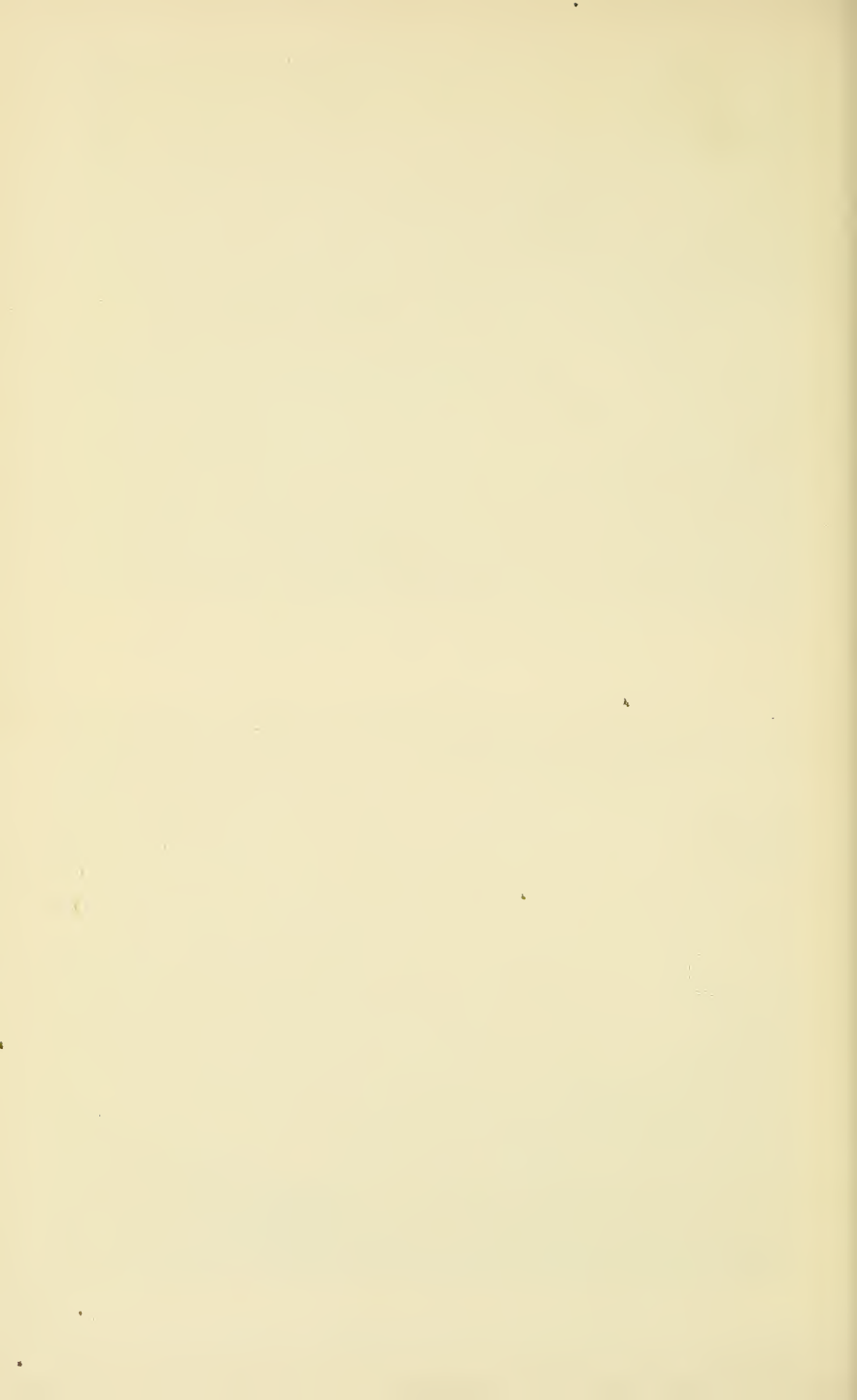
The fluid is then allowed to flow gradually on to an endless strip of wire gauge moving on rollers at a set speed, and after it has been evenly distributed the superfluous moisture is shaken off. At this juncture the "watermark" is impressed in the still damp pulp by means of a circular drum of wire gauze, about six inches in diameter, technically known as a "dandy-roll," upon which the raised watermark devices, punched out of sheet brass by means of steel dies, are sewn at regular intervals. When the pulp is passed under this roll, these devices are permanently impressed



(1) TRANSFERRING THE DESIGN TO THE PLATE BY THE PERKINS MILL AND DIE PROCESS



(2) REMOVING THE BURR FROM THE PLATE BY HAND
THE MAKING OF A POSTAGE STAMP



in its substance, producing, when the paper is dry, the watermark, with which all philatelists are familiar.

Finally the pulp is thoroughly dried by being passed over suction tubes, which effectively remove all superfluous moisture, and afterwards through a series of felt-covered rollers and steam-heated cylinders, when, having been treated with a preparation of animal size to impart a surface, it at last emerges as the finished product.

The manufacture of postage stamp paper for the British and colonial governments is carried out under the strictest supervision of Inland Revenue inspectors, permanently stationed at the mill, in whose charge the special "dandy-rolls" are kept, when not in use. At the end of each day the total amount of paper manufactured is counted and checked by these officers, and should there by any chance be more than the actual demand calls for, it is held in their custody pending further requisitions.

When fresh supplies of paper are required by the printers they are forwarded to the care of another I.R. inspector at the works, by whom they are served out in quantities sufficient for one day's work only, for which a receipt is given, and a like number of sheets have to be accounted for at the end of the day.

Similar conditions are believed to prevail in connection with the manufacture of the paper used for printing the postage stamps of the United States, and other governments.

The early "Queen's Heads" as the first English postage stamps were designated by our forefathers, were printed by the Perkins mill and die process of steel engraving, invented by Jacob Perkins, the founder of the firm of Perkins, Bacon & Co., in 1819, and intaglio printing has been productive of the most satisfactory results in postage stamp manufacture down to the present day.

Except in certain minor details the process of recess printing here described is substantially that in use to-day

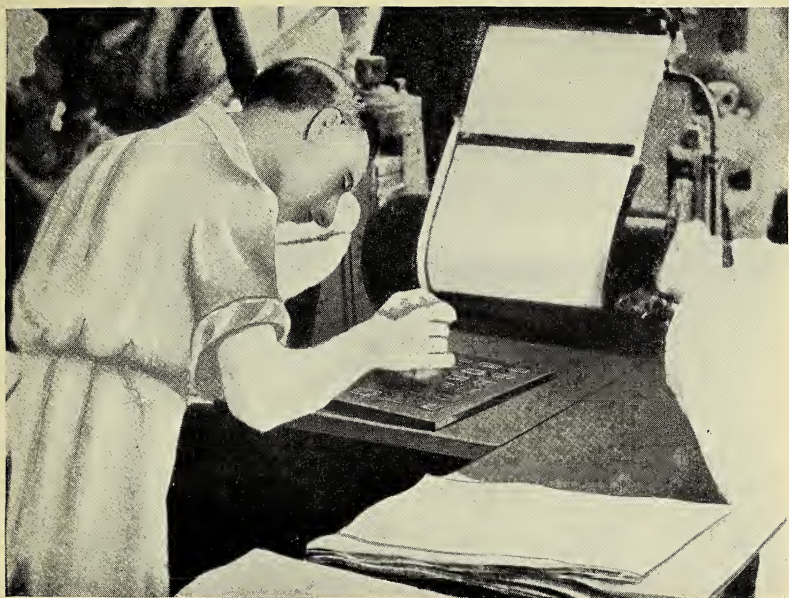
at the leading stamp factories printing line-engraved stamp—viz. Perkins, Bacon & Co., Waterlow & Sons, Waterlow Bros. and Layton, the American Banknote Co. (and its branches) and the United States Bureau of Engraving and Printing, being based on the old copper-plate printing process.

The design is first engraved in recess by hand upon a flat die of decarbonised steel, the die being then subjected to a hardening process and the design transferred under pressure to the periphery of a small roller of softened steel, upon which the lines accordingly appear in relief. This roller is itself hardened and used in transferring the design as many times as required to the steel plates from which the actual stamps are to be printed. The transfer is effected by rocking the roller bearing the raised impression of the design to and fro upon the surface of the plate under hydraulic pressure so that the lines are depressed into it in recess, as on the original flat die. The slight burr caused by the particles of metal detached in the process of transferring is next removed by hand, and the surface of the plate polished and hardened ready for printing. Previous to being mounted on the press the plate is warmed.

Special ink of an oily nature is forced into the lines of the plate, by hand or machinery, the surface of which is then wiped clean, leaving the ink in the sunken portions only. A sheet of rough-surfaced paper which has previously been dampened to permit of its sinking into the lines of the plate and extracting the ink from its recesses, is laid on the plate ; pressure is applied and the impression made.

After leaving the press the sheets of printed stamps are dried in a hot room, flattened out under pressure, coated with gum on the back in special machines, perforated, checked and counted.

Owing to the uneven shrinkage of the paper after being "wetted-down" for printing, single-line perforating machines are most commonly employed in perforating



(3) INKING THE PLATE BY HAND



(4) "WETTING DOWN" PAPER PREPARATORY TO PRINTING
THE MAKING OF A POSTAGE STAMP

recess-printed stamps, consisting of a single row of accurately spaced needles fitting into holes drilled in a metal bed-plate and operated either by treadle or power, capable of perforating five or six sheets of stamps at one time.

Typography or surface printing is most extensively employed in modern stamp manufacture by reason of its economy, rapidity and adaptability to the printing of stamps in large quantities. It was originally applied to the printing of postage stamps by Mons. Hulot of Paris, in producing the first French issue in 1849, and since 1855 has been exclusively used in the printing of British postage and revenue stamps. It is to-day employed by Messrs De La Rue & Co., in printing the postage stamp issues of the majority of the British colonies, and by the British, French, German and other European governments.

The die in this case is cut in relief and the design transferred from it to a number of small blocks of lead, gutta-percha, wax or similar semi-plastic substance, by means of a "Nasmyth hammer," the lines of the design being consequently depressed. These "matrices" as they are technically termed, are clamped together in the form of the plate in an ordinary printer's "chase," which is then immersed in an electrotyping bath, where a thin deposit of copper is allowed to form over the surface, which, working gradually into the sunken lines of the matrices, forms a thin plate with the design of the stamps repeated at regular intervals over its surface in relief. When a sufficient thickness has been attained, the copper "shell" is detached from the chase, and after being strengthened by a filling of ordinary type metal is backed with a strong iron plate.

The printing surface is next hardened by immersion in a second deposit-bath, in which it receives a film of nickel or steel over the soft copper surface tending to greatly increase the number of impressions that may be taken from it.

The finished plate having been mounted on the bed of the

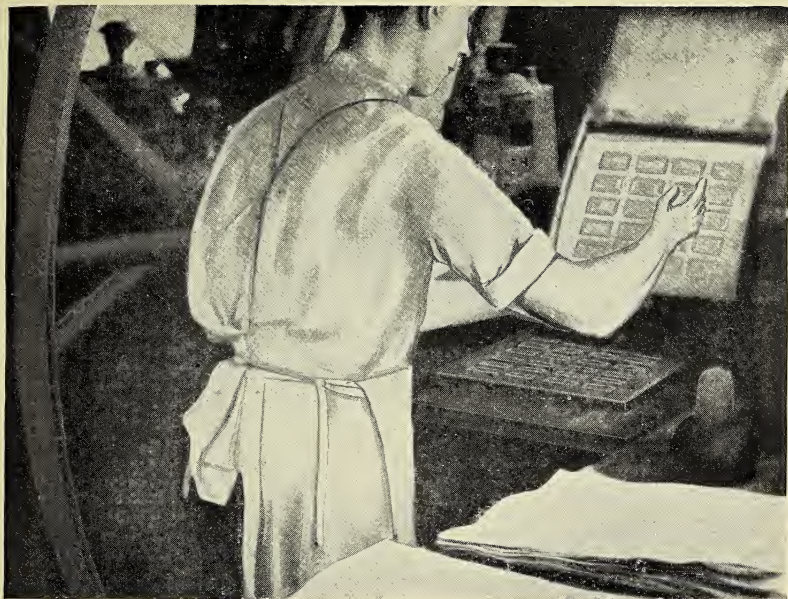
press, and all "made ready," an ink-charged roller is passed over its surface, leaving the colour adhering to the raised lines of the design. A sheet of dry smooth paper is then inserted, the tympan is brought down, forcing it into contact with the surface of the plate, and the printing of the stamps is proceeded with.

The paper being for the most part ready gummed, all that remains is for the sheets to be perforated, checked and counted.

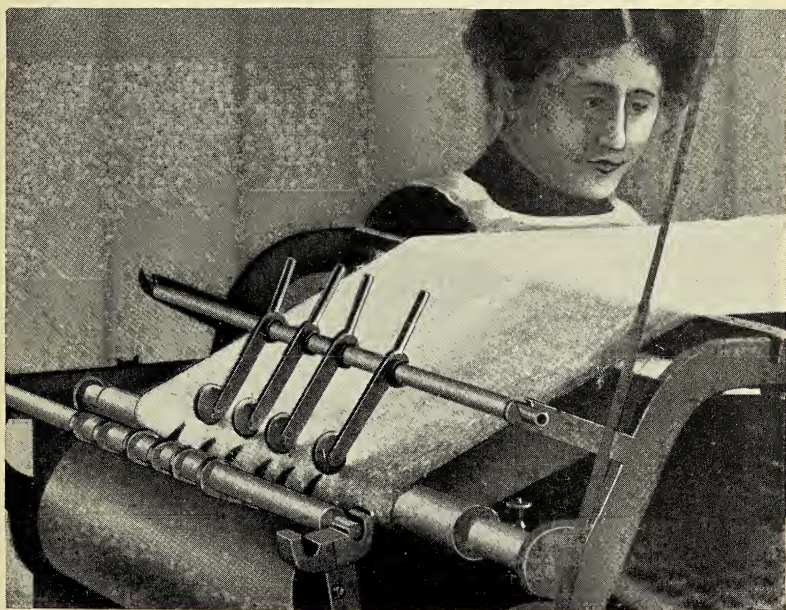
Until recent years postage stamps have invariably been printed in ordinary flat presses, but the demand for stamps in rolls for use in the automatic stamp vending and affixing machines that are being brought into use throughout the world has led to the installation in the Government printing establishments of Germany, Austria and the United States of cylindrical presses for stamps in continuous rolls instead of in rectangular sheets as formerly.

In lithography, which is still occasionally used in the production of limited issues of postage stamps, the original design is transferred either by hand, from an engraved die, or by a photographic process in lithographic ink upon a prepared stone slab or sensitised zinc plate as many times as there are to be stamps on the sheet. The designs are then fixed by means of acid solutions, which eat them into the stone or plate, and they are printed from whilst damp in ink of a greasy composition that adheres only to the prepared portions bearing the design, and is repelled by water from the remainder of the surface. Stamps printed by lithography are subject to more variation than those produced by any other process.

The majority of embossed postage stamps have been struck from single dies, although in a few instances, notably Gambia and Heligoland, it has been found possible to produce embossed impressions in complete sheets. Two dies are necessary to the stamping of relief impressions, the one having the main features of the design carved out in bold



(5) PRINTING ON A HAND PRESS BY THE PERKINS BACON PROCESS



(6) MACHINE GUMMING THE PRINTED SHEETS
THE MAKING OF A POSTAGE STAMP

recess, and the other an exact replica in high relief. The impression of these two dies produces the embossing on the paper. In some cases a piece of leather is placed under the paper in order to soften the impact of the two dies and prevent its destroying the fibres of the paper.

To summarise, the outstanding features of the four processes referred to above are as follows :—

<i>Line-engraved</i>	<i>Surface printing</i>	<i>Lithography</i>
<i>Die.</i> In recess.	In relief.	Flat transfer.
<i>Transfer.</i> Roller in relief.	Matrices in recess.	Prepared paper and ink or photographic.
<i>Plate.</i> In recess.	In relief.	Flat.
<i>Paper.</i> Rough, damp.	Smooth, dry.	Smooth, dry.
<i>Ink.</i> Thick, oily.	Medium, liquid.	Oily.
<i>Impression.</i> Slightly in relief.	Flat or slightly depressed.	Flat.
<i>Perforations.</i> Single line or rotary.	Comb or rotary.	Single line.
<i>Gum.</i> Thick, brownish.	Thin, white or yellow transparent.	Medium to thick.

Embossing

Dies. Concave and convex.
Paper. Dry, smooth.
Impression. High relief.
Perforation. Single line or comb.
Gum. Thick, brownish (generally).

An acquaintance with the main features of these processes is essential to the education of the perfect philatelist.

VII

ANENT ERRORS AND VARIETIES

ALTHOUGH work at the large stamp printing establishments is carried out under conditions of the strictest supervision, and every precaution is taken to prevent misprints and otherwise defective stamps getting into circulation, it is inevitable that in the production of large quantities of stamps of the same design complete uniformity in every particular cannot invariably be attained, and so it occasionally happens that the errors and varieties so much sought after by philatelists do escape the eagle eye of the examiner and get into circulation. Only the other day a partly printed copy of the current 4d. stamp of Great Britain was passed through the post with the impression of the frame design from which the King's head had inadvertently been omitted. This is the more surprising since nowhere is the scrutiny of the printed sheets of stamps more searching than at the British Government printers.

At the De La Rue factory, where the majority of British colonial stamps are printed, every sheet is minutely examined for possible flaws and defects before being delivered to the Crown agents for the colonies, and should any such be discovered the entire portion of the sheet in which it occurs is discarded, the remainder of the sheet being split into small panes and issued in that form. The rejected sheets are subsequently destroyed by the Government inspector at the factory, who keeps an accurate record of all spoiled sheets as well as those actually passed out of the factory. The incineration of the spoiled sheets is carried out in specially constructed furnaces with grated



(7) PERFORATING THE SHEETS ON A POWER MACHINE



(8) CHECKING AND SORTING THE FINISHED SHEETS OF STAMPS BEFORE PACKING
THE MAKING OF A POSTAGE STAMP

chimneys to prevent the possible escape of partly burned sheets.

Errors are of most frequent occurrence in stamps that are printed in two colours, involving two separate operations of printing, as in the case of a large number of our colonials. "Inverted centres" represent the most common form of error occurring in this connection, although to the everlasting credit of Messrs De La Rue & Co. be it said that not a single example of this type of postage stamp error has emanated from their factory. A few years ago, however, a sheet of one of the Transvaal revenue stamps manufactured by this firm was purchased in Johannesburg with the central device of the King's head printed upside down. Genuine "inverted centres" are seldom met with nowadays owing to improved methods of printing and more rigid supervision, but unfortunately in less reputable quarters there has been evidenced a tendency to provide for the benefit of innocent stamp collectors "inverted centres" of the "accidentally done on purpose" variety, which are in reality little more than printers' waste. For it should be noted that a legitimate stamp error must be unpremeditated and issued unwittingly over the post office counter in the ordinary course.

An error in a postage stamp possesses for the philatelic student that peculiar fascination that is exercised over other minds by a two-headed calf or other attributes of a freak museum, and the demand for anything in the nature of an error, especially in a popular country, is very keen.

One of the best known and rarest stamps with inverted centre is the first 4d. value of Western Australia with the Swan printed upside down. This stamp, which was printed by lithography, was built up from two separate transfers—one for the centre and the other for the frame—and it was really the frame portion that was inserted in error the wrong way up, giving the appearance of the Swan being upside down; accordingly it has become familiarly known

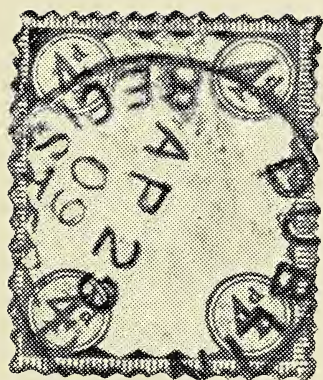
to collectors as the "Inverted Swan" error. A copy of this stamp realised £400 at auction in London some years ago.

Another popular error of this description is the Indian 4 annas red and blue of October 1854, also produced by lithography, with the Queen's head in the centre inverted, a copy of which has sold for £130.

The 15, 24 and 30 cents values of the handsome pictorial postage stamp issued in the United States in April 1869, to commemorate the centenary of the Declaration of Independence, are all known with the centres inverted, and are of considerable rarity, the 30 cents carmine and blue in this condition being valued at £120.

A later issue of the United States made at the time of the Pan-American Exposition at Buffalo in 1901, the designs of which illustrated various means of communication, such as a Lake Steamer, Express Train, Automobile, Ocean Liner, etc., provides two more notable examples of inverted centre errors, or rather inverted frames, in the 1 and 2 cents values. The centres of these stamps, depicting a lake steamer and express train respectively, are printed in black, with the surrounding frame in a second colour. Owing to the "wetting-down" process associated with the manufacture of line-engraved stamps, it was necessary to print the black portion of the design first, black being a fast colour, and accordingly it happened that one or more sheets of each value were inadvertently fed into the press upside down to receive the impression of the frame design. One hundred pounds is asked for a specimen of the 1 cent with the steamer inverted.

Amongst the less legitimate examples of stamps with inverted centres for which collectors are cautioned against paying high prices are the picturesque stamps of the French Somali coast, large numbers of which exist in this condition. Owing to pressure of work at the French Government printing establishment the printing of this issue was entrusted to a private firm, and it is said that quantities



THE 4D. KING EDWARD ERROR OF GREAT BRITAIN,
WITH THE KING'S HEAD OMITTED

of these errors were printed off surreptitiously by the firm's employees and smuggled out of the works, to the value of some thousands of francs.

Of similarly doubtful authenticity are the inverted centres of the popular Giraffe and Camel series of Portuguese Nyassa. Considerable uncertainty likewise surrounds the origin of certain recent inverted centre errors of the republic of Cuba, whose *bona fides* have been severely called into question by the American philatelic press.

A less common type of error is that in which the stamps are printed in the wrong colour, generally that assigned to another value of the same series. The most notable examples of errors of colour are the so-called "wood-block" errors of the Cape of Good Hope, locally printed in March 1861 during a temporary shortage of the 1d. and 4d. values of the permanent issue. The plates of these provisional stamps were built up from a number of separate stereotypes mounted on wood, but from their crude appearance early collectors assumed that they were produced from wood engravings, and although this has since been disproved the name "wood-block" has clung to them down to the present day.

By inadvertence, a stereo of the 1d. value was included in the plate of the 4d. stamp, and vice versa, so that we get examples of the 1d. printed in blue, the colour of the 4d., and the 4d. in red, the colour of the 1d. The error was, however, subsequently discovered and rectified, and the stamps in reversed colours are valued at £75 and £85 respectively.

In September 1896 a fresh supply of 1s. stamps was sent out to the colony of Tobago by the printers, Messrs De La Rue & Co., in London, but on arrival it was found that instead of being in the normal colour, olive-yellow, the stamps had been printed in error in orange-brown. For a short time the sale of these stamps was suspended, but ultimately it was decided that they should be used up in

the ordinary course. This error is by no means rare, its present catalogue value being only 7s. 6d.

One of the most popular errors of colour known to collectors is the 5 stot. value of the 1882 issue of Bulgaria; printed in the colours of the 10 stotinki stamp—viz. rose and pale rose. It is believed to have occurred through the accidental insertion of one of the electrotypes of the 5 stot. in the printing forme of the higher value, and is of considerable scarcity.

Yet another form of stamp error is occasioned by the use of the wrong watermarked paper for printing a certain stamp. A comparatively recent example is found in the 1d. Edwardian stamp of the Transvaal, printed entirely in red, copies of which were discovered a few years ago watermarked with the Cabled Anchor exclusively employed for the postage stamps of the neighbouring colony of the Cape of Good Hope. Only about three copies of this error are at present known, but as there must have been at least one complete sheet with the Anchor watermark there remain some 237 copies to be brought to light, whilst there is in addition the interesting possibility of the contemporary Cape stamp of the same value being discovered with the Multiple Crown C.A. watermark that is normally used for the Transvaal postage stamps.

The stamps of Gibraltar contain a curious and unique error in the form of the 10 centimos stamp of 1889 with the value accidentally omitted. In common with a large number of British colonial stamps this one was printed at two operations from a combination of key and duty plates; the key or head plate printing the whole of the design with the exception of the value, which was inserted in the blank tablet at the foot of the design at a second printing. One half sheet of this stamp was issued without the impression of the value, and is the rarest of all the postage stamps of the Rock fortress.

Errors of inscription are perhaps the least common of all,



INVERTED CENTRES AND OTHER ERRORS

and are hardly ever met with in present-day issues. The early postage stamps of New South Wales provide, however, some notable instances, with the word WALES rendered as WALE, WALLS, WAEES, etc.; etc., which are much sought after by collectors.

A prominent error of this class is found on the 2d. stamp of the second issue of Mauritius (1848), inscribed "Post Paid," one stamp in each sheet having the word PENCE misspelt PENOE. An unique block of five stamps containing this rare error is in the collection of H.M. the King.

One of the commonest errors of inscription is the pictorial 2½d. stamp of New Zealand (1898) showing the view of Lake Wakatipu. When first issued it was found that the engraver had by mistake written the name "Wakitipu," but the stamps printed with this error were permitted to be used in the ordinary course although it was subsequently corrected and the design withdrawn. Some 312,500 copies of the "Wakitipu" error were issued by the New Zealand post office, so that it is by no means to be numbered amongst the *rare avis* of philately.

Owing to the method of production and the unfavourable conditions under which they were frequently created, surcharged and overprinted stamps are especially liable to errors both of omission and commission. For the most part they are the work of local jobbing printers with no previous experience of highly specialised work of this character, whose plant more often than not is wholly inadequate for the purpose; the type may be old and worn, and of a number of different founts; whilst in some cases the setting has been done by native compositors whose knowledge of English was chiefly remarkable for its deficiency.

The numerous errors which occur on the Indian postage stamps overprinted for use in the native states prior to 1905 are largely accounted for by the fact that the native printers had the superstitious belief that an occasional departure from the normal was necessary in order to avert

the Evil Eye. Since 1905 these stamps have been overprinted from electrotpe plates instead of movable type in order to remove this anomaly.

When the imprint is applied by means of handstamps the risk of errors and varieties is greatly increased, and from this class of stamp inverted, double, misplaced and partly printed overprints are inseparable. The rarest of all overprinted errors is the 1d. blue of the first South African Republic overprinted in red with the inscription "V.R. Transvaal" in token of the British occupation in 1878. On some copies the word Transvaal was misspelt "Transvral." An unused copy of this error has sold for as much as £150.

Similar errors of overprint are too numerous to quote, and in a great many instances are of no considerable rarity, although their philatelic interest is undeniable.

It is difficult to arrive at a satisfactory definition of the precise stage at which a stamp ceases to be an error and becomes a variety. Many stamps classified as varieties are in reality errors of a lesser degree, in which case a variety may be said to be a small error. But all stamp varieties are not errors, but arise from natural causes, such as the wearing of the plate, use of damaged type, insufficient inking and other attendant evils of the printer's craft. An error then is a flagrant mistake in a stamp rendering it unsuitable for ordinary use, whilst a variety is created by chance, and constitutes no difference in the eyes of the postal authorities, although recognised by philatelists, and possibly by the manufacturers themselves. An error may be defined as constituting an essential difference and a variety a minor one.

No hard-and-fast rule of distinction can be drawn between the error and the variety, and the classification of these two types of stamps must necessarily be arbitrary at the discretion of the individual collector.

By way of illustration, the 4d. Cape wood-block, already

referred to, printed in the colour of the penny value is an error ; the same stamp in its normal colour but with the right-hand corner re-engraved is merely a variety. A stamp with a double or inverted overprint is an error, but if some of the letters have failed to print, are dropped out of alignment or a stop is omitted, those are merely varieties.

Varieties are again divided into two distinct classes, major and minor, the latter comprising broken or damaged letters, misplaced overprints, insufficiently inked impressions, and other trifling differences, of interest only to the extreme specialist.

Inverted watermarks and imperforate specimens of stamps that are normally issued perforated, although often classed as errors, are strictly speaking more in the nature of first-class varieties.

Shades play a by no means unimportant part in the study of stamps, and affect their values to a truly remarkable extent.

There is perhaps no aspect of philately upon which there is such a wide diversity of opinion as upon the naming and classification of stamp colours, and on this subject no two collectors agree. Even in the catalogue there is a complete absence of uniformity in the colour names employed.

Only really pronounced shades should be differentiated by the collector, and as far as possible those which represent separate and distinct printings, since it not infrequently happens that, owing to uneven inking, minor shades of a stamp may be found on the same sheet. Again shades may be due to atmospheric and climatic influences or through stamps being exposed to the light.

Definite shades are, however, of considerable importance, as in most cases they serve to denote a particular printing or consignment. Except in the case of stamps that are being printed in large quantities every day it is extremely difficult for the printers to attain exactly the same depth of colour in mixing a fresh supply of ink for each printing, particu-

larly when the printings are few and far between, as is the case with many small countries and colonies.

In arranging shades of a certain stamp in the album they should all be grouped together in the order of their appearance, when this is known, or if not in carefully graduated stages from dark to light.

Sometimes the shade of a stamp is intentionally changed to avoid confusion with another value of the same series. This has been done on several occasions with stamps printed in dark green, which by artificial light is liable to appear as blue. For this reason the colour of the $\frac{1}{2}$ anna Indian stamp was changed in 1900 from dark blue-green to pea-green, and the $\frac{1}{2}$ d. King Edward value of Great Britain from dark to pale green in November 1904.

The shade of the 10 cents denomination of the Panama-Pacific Commemorative series of the United States 1913 was intentionally changed from pale yellow to orange in order to show up more clearly the details of Matthew's beautiful picture of the "Discovery of San Francisco Bay," which forms the subject of the design.

As a general rule it is inadvisable for the collector to pay a high price for a particular shade of stamp, as, owing to the wide difference of opinion on the colour question, shades are seldom recognised when it comes to a sale, except in the case of important specialised collections. Moreover the wideawake collector can often pick up a scarce shade in a dealer's stock-book at the price of the normal variety, few dealers having the time to pay attention to any but the most marked varieties.

Fortunately for collectors many of the errors that occur in the world's stamp-printing establishments never find their way into circulation, being destroyed at birth. When the special issue of United States postage stamps to advertise the World's Fair in San Francisco in connection with the opening of the Panama Canal in 1915 was being prepared, the design selected for representation on the 2 cents

value was a view of a portion of the Panama Canal showing some of the locks. Beneath the picture appeared the words "Gatun Locks," and between twenty and thirty millions of the stamp had been printed off in readiness for issue, when someone familiar with the Canal pointed out that the locks depicted on the stamp were not the Gatun Locks, but those of San Pedro Miguel. Of course such a flagrant mistake as this could not be allowed to get into circulation, and bring ridicule upon the U.S. Post Office Department, so accordingly the entire printing was destroyed and not a single copy remains to bear witness to the error. New plates were made, on which the inscription under the picture consisted of the words "Panama Canal" only, and it is in this altered form that the stamp was issued to the public.

VIII

STAMPS—POSTAGE AND OTHERWISE

IN the early days of stamp collecting it was customary for the collector to take anything and everything in the semblance of a *stamp* that came his way, whether adhesive, postal, fiscal, telegraph, parcel or whatever its particular class or status might be, and it is unkindly reported that even labels off cotton reels and cigar-boxes found their way into the collections of the period.

Then a reversion of feeling on the subject of the scope of a stamp collection set in, and for many years past there has been a tendency, on the part of general collectors at least, to confine themselves to regular adhesive postage stamps issued under Government authority. As a result, the science of philately has come to be associated purely with the study of adhesive postage stamps, and stamps of other classes have been for the most part contemptuously ignored by present-day collectors. Too great conservatism is, however, opposed to the best interests of the hobby, and it is gratifying to be able to record that signs are not wanting of a revival of interest on the part of collectors in a number of philatelic sidelines, which for some years past have remained under a ban.

Postal stationery and fiscal stamps of all descriptions are again coming to the fore, whilst a number of serious collectors are devoting themselves to the propagation of the once despised local stamps.

It has therefore seemed to me desirable to devote a chapter in this volume to the consideration of the several classes of stamps that claim the attention of



COMMEMORATIVE STAMPS



the collector, and their places in the general scheme of philately.

First and foremost comes, of course, the adhesive postage stamp, pure and simple, a printed label issued under Government authority as a receipt for the prepayment of postal charges. Stamps of this class are naturally enough the collector's first consideration, and constitute without doubt the most important branch of philatelic study. Of this class of stamp there are, however, numerous subdivisions of greater or lesser importance that may be briefly enumerated here.

Provisional stamps are distinct from the regular permanent postage stamp issues of a country or colony, the period of their currency being strictly limited, and are usually issued to meet a temporary shortage of one or more values, or pending the preparation of a definite series. They may be either surcharged, overprinted, bisected or distinguished in some way from the regular issue, and are possessed of a high degree of philatelic interest.

Of a less desirable character are *commemorative postage stamps*, which owe their origin purely to the existence of a stamp-collecting public, and are issued in increasing numbers in all parts of the world every year upon every slightest pretext, solely with a view to their sale to collectors and without any actual postal necessity. As their name implies, they are issued in celebration of some event, historical or otherwise, frequently of a more or less obscure nature, and are often only available for a limited period.

They are not infrequently of great historical interest and artistic merit, and on that account sometimes serve to interest persons in stamp collecting who might otherwise remain ignorant of its delights. But, belonging to the class of stamps made for collectors, it cannot be denied that they introduce an undesirable element into philately, and several attempts have been made by philatelists to secure their abolition, unfortunately without success. In the early

nineties an organisation known as the Society for the Suppression of Speculative Stamps endeavoured to foster a boycott of these issues amongst collectors and dealers by publishing black-lists of speculative issues, but their efforts in this direction were unavailable, and the society died for want of support. At the first British Philatelist Congress in 1909 a resolution was passed urging the Universal Postal Union to take action in this matter, but no satisfaction was obtained.

At the Washington conference of the Postal Union, however, in 1897, it was decided that jubilee and celebration stamps of restricted currency should not be valid for postage outside the country of issue.

There is a general feeling amongst stamp collectors that commemorative issues should be collected in a group apart from the ordinary adhesive postal issues of a nation ; to which they are for the most part supplementary.

Great Britain is the only large country that does not make use of special adhesive stamps for the collection of postage upon unpaid or insufficiently prepaid letters, and according to the recent statement made by the Postmaster-General she will shortly fall into line with the other nations by issuing a series of *postage due* or unpaid letter stamps as they are sometimes called. The postage due stamp is of French origin, a stamp of this character having first been issued in France on 1st January 1859, and has since been adopted by the majority of the world's postal administrations.

It has been contended that postage due stamps are not worthy of inclusion in a postage-stamp collection, as they are not postage stamps in the true sense of the term. Personally we are unable to see any grounds for such an assertion, since such stamps represent postage paid every whit as much as do the ordinary postage stamps, serving also as a receipt for the payment of postal charges, albeit these are collected on delivery instead of being paid in



REGISTRATION AND POSTAGE DUE STAMPS

advance. From time immemorial it has been optional upon the sender to pay the charges on a letter entrusted to the post in advance or to leave payment to the addressee on delivery, and the fact that double rates are charged for unpaid letters does not render the stamp used in the collection of the charges any the less a postage stamp than if the lower rate had been paid in advance.

At the present time the British post office merely marks the amount of postage due on an unpaid letter in blue pencil, to be collected by the postman, for which no receipt is issued. The system is, however, open to serious abuse, and it is therefore proposed to substitute regular postage due stamps, as employed in other countries, in the near future.

In some countries, notably Cuba and the Belgian Congo, ordinary postage stamps are used in collecting unpaid postages, which, however, are cancelled with a special handstamp containing either the initial "T" in a circle or the word "TAXE" in an oblong frame, these being the Postal Union symbols for insufficient postage.

The idea of providing special stamps for use upon *official* correspondence originated almost as early as did the adhesive postage stamp itself. Experiments in the production of such a stamp were made by the British Government as far back as the year 1840, by removing the Maltese Crosses from the upper corners of the die of the then newly issued 1d. black, and substituting the initials V.R. For some reason, however, this scheme was abandoned, and the stamps thus prepared were never issued for postal purposes, official or otherwise.

A few proof sheets printed from this plate found their way into the hands of collectors and were for many years regarded as great rarities, frequently fetching as much as £14 for a single specimen at auction, in the heyday of their popularity. But since it has been established that the stamp was never authorised for postal service it has been ruled out of the leading catalogues and now comes under

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the classification of "stamps prepared for use but not issued." Postmarked copies of the "1d. V.R." are occasionally come upon and are the result of experimental obliteration.

Official postage stamps for use by the various government departments were brought into use in the United States in 1873, and nine years later they were successfully revived in Great Britain, where various of the contemporary postage stamps were overprinted for use by the department of Inland Revenue, Army, Office of Works, Admiralty, Board of Education, the Royal Household and on Government parcels.

These official postage stamps were Government property and intended solely for use upon official correspondence. They were obtained from the Government stores as required, and although not actually paid for in cash by the various departments, had to be allowed for in the post office accounts, being intended as a check upon departmental postages.

Previous to the issue of special official postage stamps, according to Mr Bernstein's handbook on the "Official Stamps of Great Britain," the various Government offices were compelled to purchase stamps for use on their mail over the post office counter in the ordinary course; but as the amounts thus expended out of the officials' own pockets were refunded but once in three months, this system was the cause of much inconvenience and dissatisfaction, as a result of which the overprinted official stamps were introduced.

Owing, however, to the flagrant misuse of these special stamps by officials entrusted with the handling of them, on 12th May 1904 all British official postage stamps were, by Royal Warrant, withdrawn from use, all remainders being destroyed on the following day.

The use of official postage stamps has been tried with varying success in a number of countries and colonies;



OFFICIAL AND ACKNOWLEDGMENT OF RECEIPT STAMPS

but with a very few exceptions they have been short-lived, the causes of their withdrawal being the same as in the case of Great Britain.

The introduction of the *parcel post* on 1st October 1881 has led to the issue by a number of countries of special adhesive stamps for this service, of which perhaps the most familiar to collectors are those of Belgium, issued by the Belgian State Railways, by whom the parcel post in that country is conducted.

On the inauguration of the Government parcel post service in the United States recently a series of special parcel post stamps was issued, but was discontinued after a period of six months in favour of the regular postage stamps; and in most other large countries the ordinary current issues have been found sufficient for the requirements of the parcel post service.

Stamps for newspaper postage are unfortunately not very numerous, Austria being the only country in which they are in use to-day. At one time, however, a number of English newspapers were impressed with their own postage stamps, notably *The Times*, *Illustrated London News* and *Stamford Mercury*. In the United States special stamps were issued between the years 1865 and 1895 to denote the prepayment of postage on newspapers in the bulk, but in most countries, as in Great Britain, newspaper postage is prepaid by means of ordinary adhesive postage stamps.

The Imperial Journal stamps of Austria did not actually pay postage, but represented a tax collected by the post office on foreign newspapers coming into the country. The first Servian stamps in the arms design were of a similar character.

The only countries that have found it necessary at any time to issue special adhesive stamps for use on registered correspondence are the United States of America, Queensland, New South Wales and the republic of Colombia,

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and Salvador, but in none of these instances have they proved of any real service and in each case their issue has been discontinued after a brief trial. The printing of special 10 cents registration stamps issued by the United States of America in 1912 was suspended in the following year, as it has proved entirely unnecessary and in no material way added to the efficiency of the service.

In this class are also included the acknowledgment of receipt (A.R.) stamps issued by Colombia and Salvador and the labels for insured letters emanating from the former state. All of these stamps have been employed for particular branches of the postal service, and are therefore entitled to inclusion in a collection of postage stamps.

Stamps inscribed "Too Late," for use on letters despatched by the supplementary mails after the closing of the regular mail on payment of a late fee, have been issued in Victoria (1855) and Colombia, but the use of distinctive stamps for this purpose is by no means general, the ordinary adhesive postage stamps serving in most countries for the payment of late-fee postages.

Express delivery of letters on payment of an additional fee is one of the latest developments of the postal service, and although in Great Britain no special stamp for this purpose had been created, special delivery stamps have been in use in the United States since 1885, and of more recent years in a number of other countries, including Italy, Mauritius, Cuba, Philippine Islands, China. There can be no question but that the employment of distinctive postage stamps for this class of mail matter is of considerable assistance to postal officials in facilitating the sorting and handling of express letters.

The Chinese express letter stamp is a weird and wonderful label, oblong in shape, and measuring $8\frac{1}{2} \times 2\frac{1}{2}$ inches, lithographed with the device of an exceptionally formidable dragon and divided into four parts by vertical lines of perforation. As one of the sections is retained as a counter-



NEWSPAPER AND RAILWAY LETTER STAMPS

foil by the Chinese post office it is impossible to obtain a complete specimen of this stamp.

Stamps for use on foreign express letters, such as are issued by Italy and Mauritius are only available for use on correspondence directed to countries participating in the International Express Letter Service, of which there are some twenty-five listed in *The Post Office Guide*.

The latest addition to the growing list of particular adhesive postage stamps has recently been issued in Italy in the form of a special 10 centesimi label of a design similar to that of the current express letter stamps, for use on letters despatched by pneumatic post within the city of Rome itself. Similar stamps are reputed to be in preparation in Austria Hungary, whilst letter cards for the pneumatic post have been employed in France for some years.

A class of stamp that has attained considerable prominence of recent years and presents one of the most fascinating and instructive sides of the hobby is that used outside the country of issue, or, as the familiar title goes, "Used Abroad." Such stamps can, of course, only exist in used condition and are distinguished by the special character of their postmarks ; but often they are of no little scarcity, and the attraction of hunting for them is enhanced by the fact that they may not infrequently be picked up amongst a dealer's stock at the price of the normal variety.

The stamps of Great Britain, France, Germany, Italy, Austria, the United States, etc., have all been employed at various times by postal agencies of these powers maintained in various colonies and foreign countries.

These branch post offices were originally established in the interests of the mercantile community, with the object of extending facilities for regular communication with countries having either no organised postal service of their own, or the franking power of whose stamps was limited to the borders of their own territories.

With the rapid growth of postal intercourse the world over, such measures soon became unnecessary, and as their usefulness ceased the majority of these extra-territorial post offices were abolished.

Another group of stamps that are likewise dependent upon the presence of a postal cancellation to establish their identity are *postal fiscals*. In a number of countries, including Great Britain, various revenue stamps have from time to time been officially authorised for postal use. Such stamps are only worthy of collection, however, when their use for postal purposes has been officially decreed, as attempts are often made to pass fiscal stamps through the post with a view to creating fictitious varieties for sale to collectors. It also behoves the collector to examine with particular care any stamps of this class that he may contemplate purchasing, a common form of fraud in this connection being to clean off the fiscal cancellation from a stamp and apply a fraudulent postmark.

Proofs, essays and colour trials for postage stamps play a conspicuous part in the modern stamp collection, and are eagerly sought after by philatelists.

An *essay* is a design submitted for a stamp or series of stamps by the artist or engraver, and may consist either of an enlarged drawing or a proof impression from a temporary plate or die. The term is commonly applied to unaccepted designs.

Proofs are divisible into three distinct classes—viz. engravers' proofs, die proofs and plate proofs. Of these the first are incomplete impressions of the design, taken at various stages to show the progress of the engraving, the second are impressions taken direct from the finished die and the third are trial impressions from the plate itself, made by the printers.

Colour trials consist of impressions of the completed design in a wide range of colourings, usually as suggestions for the colour scheme of an entire issue or series, and are



EXPRESS DELIVERY STAMPS

for the most part printed off from a small temporary plate of a single value only.

Of a somewhat similar nature are *stamps prepared for use but not issued*, one of the most prominent examples of which is the line-engraved 1½d. stamp of Great Britain, a supply of which was originally printed off in rosy-mauve on blued paper in 1860, in anticipation of the introduction of a new postal rate, which, however, did not receive the sanction of Parliament, but ten years later was issued printed in lake-red for newspaper postage. Another stamp of this class, the 1d. black V.R., has already been referred to.

Signs are not wanting of a revival of interest in the long despised local postage stamps of all countries, which have for so many years been under a ban that the present generation of collectors had come to regard locals in the light of forgeries or fakes, and similar album weeds. Amongst the early philatelists, however, local stamps were rightly held in high esteem, and it is gratifying to note that there is a prospect of their again coming into their own. An important step in this direction is the formation of a local section of the Fiscal Philatelic Society.

Local postage stamps, as their name implies, are those whose franking powers are limited to a certain town, district or route, or between particular seaports, and may be of either official or private origin. In most cases those local posts existed either in lieu of or supplementary to the national postal service: as in China, where the private posts originally created to facilitate communication between the various treaty ports were absorbed by the Imperial Chinese post office in its creation by the Government; or in Russia, whose *zemstvos* or rural posts established by Imperial Ukase in 1864 carry the convenience of the post into remote districts of the Tsar's dominions untouched by the Imperial post routes.

Prior to 1st April 1900 local posts operated in a large number of German towns having their own postmen and

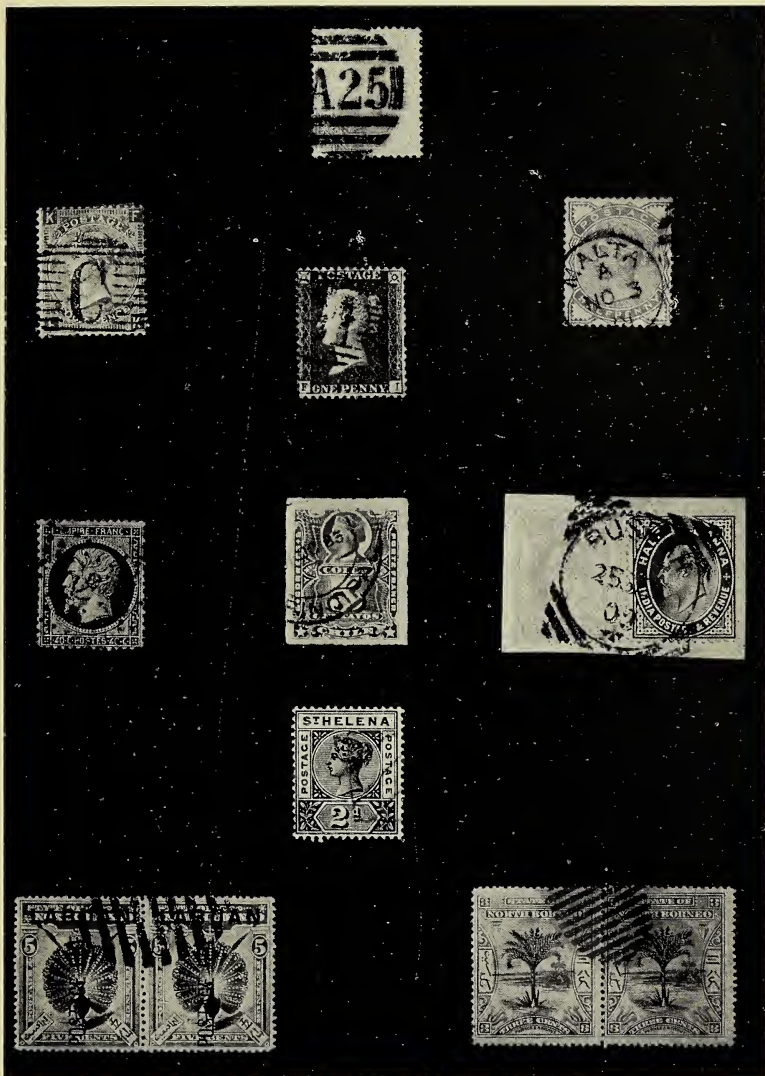
letter-boxes, and collecting and delivering letters within the town limits for a less fee than that imposed by the German postal administration. Consequent on the suppression of these private posts a new low-value stamp of the denomination 2 pfennige was added to the current German series, for payment of postage upon post cards and printed matter. This value was discontinued, however, on 1st July 1906, when the rate was raised to 3 pf.

Another interesting and perfectly legitimate group of local stamps are those issued by various private letter-carrying concerns in the United States between the years 1842 and 1860, which owed their origin to the high rates of postage exacted by the American post office at that period.

The reason for the antipathy towards local stamps of any description that has been evidenced in philatelic circles of recent years may doubtless be attributed to the number of speculative and unnecessary issues of this class that were created for the sole purpose of sale to philatelists either by postal services having no real existence or by whom a mere semblance of a service was maintained as a matter of form. Under this category come several of the so-called treaty port issues of China, and the majority of the local stamps emanating from Morocco, although of the latter these of Tangier, Fez, Magador, Marrakesh and Mazagan-Marrakesh services were of a perfectly legitimate character.

The college stamps of Oxford and Cambridge and the stamps issued by the Circular Delivery Companies in London, Edinburgh, Liverpool, Dublin, Birmingham, Glasgow, Dundee and Aberdeen in 1865-1867, and suppressed by the Postmaster-General, are also included under the designation of "locals."

The collection and study of local postage stamps forms an interesting and important branch of philately, and one that offers considerable scope to collectors who favour the byways rather than the highways of their hobby.



BRITISH, FRENCH, CHILEAN AND INDIAN STAMPS "USED ABROAD"
STAMPS "CANCELLED TO ORDER"

Postal stationery forms yet another sadly neglected sphere of philatelic activity that exhibits a tendency to again become popular with a certain class of collector. With the exception of the United States, whose postal stationery has engaged the attention of a number of American philatelists, the field is practically virgin soil for the philatelic student, whilst the number of specimens is but a tithe of those of the adhesive variety. There are few highly priced stamps amongst them and a really representative collection can be formed at a small cost.

As we have seen, the impressed envelope was actually the earliest form of postage stamps, antedating the adhesive label by close upon 200 years, if we recognise as such the *billets de porte paye* of M. de la Villayer's Parisian *petite poste* of 1653. The post card originated in Austria in October 1869, and the letter card in Belgium in 1882. Impressed wrappers for newspaper postage were first issued in the United States in 1857, but were not adopted by Great Britain until thirteen years later.

Registration envelopes, introduced in 1877, are practically confined to Great Britain and colonies.

Postal stationery should be collected separately from adhesive postage stamps, and in a supplementary album. Although the stamped impressions from envelopes, post cards, etc., are admissible "cut square," the preservation of the entire card or cover is greatly to be preferred.

A number of special stamps of more or less uniform design have been issued since 1890 by the British railway companies to denote the payment of a 2d. fee for the conveyance of train letters. These *railway letter fee stamps* are supplementary to the ordinary 1d. postage stamp, which the postal regulations require to be affixed to all train letters, but they are issued under authority of the Postmaster-General, and may therefore be considered as representing a special class of British postage stamp. Originally it was proposed to employ ordinary 3d. postage

stamps for this service, and essays were prepared by Messrs De La Rue & Co., overprinted with the words "Railway Letter Postage" upon the 3d. brown and yellow Queen's head stamp of Great Britain (1887), but owing to the amount of book-keeping involved in apportioning the amounts due to the railway companies and the postal authorities by this arrangement, it was decided to permit the railways to issue distinctive stamps of their own for this service. The stamps of the railway companies form an extensive and complicated group, and many of the varieties are of no little rarity.

Many of the *stamps issued by the various steamship companies* for the conveyance of letters between different points on their routes are likewise of considerable interest and in some cases were the actual precursors of the government issues.

The stamps originally prepared for use by the Pacific Steam Navigation Company were handed over to the Peruvian Government and used provisionally, pending the preparation of a series of national postage stamps, thus constituting the first issue of Peru.

Railway and steamship parcel stamps cannot rightly be considered as postage stamps, as they represent charges for freight rather than usual postage fees, and have no connection either directly or indirectly with the postal service. They were first introduced in Great Britain in 1855 and have been issued in a large number of countries and colonies. At one time the railway newspaper stamps of several of the Australian states were included in the leading stamp catalogues, but are omitted now, as it has been decided that they are not postage stamps in the accepted sense of the term. Nevertheless they are not without interest for the collector of philatelic sidelines.

A picturesque and attractive series of labels of this class are the packet post stamps of the Royal Trading Co. of



LOCAL POSTAGE STAMPS

Greenland with the figure of a polar bear and seagulls in their design.

Telegraph stamps are another neglected group of issues well worthy of the attention of philatelists in search of "fields fresh and pastures new." Prior to the year 1869 the telegraph service in Great Britain was maintained by private companies, several of whom issued special adhesive stamps for the prepayment of messages, a full list of which will be found in the catalogue. When in 1870 the telegraphs were taken over by the post office, forms were issued with an embossed stamp of the face-value 1s., which was at that time the uniform rate for inland messages, any additional amounts being affixed in adhesive postage stamps. On 1st February 1876 a series of special adhesive telegraph stamps of various values, ranging from $\frac{1}{2}$ d. to £5, was brought into use, but was finally withdrawn in November 1881, since when ordinary postage stamps have been exclusively employed in the prepayment of post office telegrams.

Telegraph stamps both government and private have been issued in upwards of a hundred countries throughout the world, but have been comparatively little studied by philatelists.

In Russia the introduction of the telegraph and the use of adhesive postage stamps for telegraphic purposes was denoted by the addition of two thunderbolts across the posthorn appearing beneath the Romanoff arms on the contemporary postage stamps.

Under this category may also be included the short-lived stamps of the National Telephone Company, withdrawn in 1891 at the request of the Postmaster-General.

The military telegraph stamps used in Egypt, Ashanti, South Africa and on army manœuvres constitute an interesting branch of these issues.

Postmarks and postal franks of course come within the scope of the student philatelist and serve to illustrate the beginnings of the postal service in many lands. Some of the

early postal franks are of considerable historical interest, as for instance those applied to letters sent by prisoners of war on various campaigns. A scarce and especially interesting example of this class of frank is that of the French prisoners of war in Great Britain during the Napoleonic wars, consisting of an oval mark with the royal cipher in the centre inscribed round the circumference, "Transport Office Prisoners of War."

During the South African War, 1899-1902, the letters written by the British prisoners of war in Pretoria were impressed with an oval handstamp in violet ink containing the arms of the late South African republic and the words "Commandant General."

The fiscal stamp, as we have seen, is of much greater antiquity than its postal prototype, the earliest English fiscal stamp being issued in 1694, under the provisions of the first Stamp Act. Adhesive fiscal stamps were in use also long before the postage label was called into being.

Two notable and historical stamps of this class are the duty stamps prepared for use in the American colonies under the Stamp Act of 1765, whose issue was the cause of the War of Independence.

The study and collection of fiscal stamps as distinguished from those used for postal purposes forms a distinct branch of philately, which engages the attention of a limited number of collectors only, as compared with those who favour the collection of postage stamps.

Insurance stamps, but recently introduced into Great Britain, may be said to be the Ishmaels of philately, for in the eyes of the stamp collector they are neither "fish, flesh, fowl, nor good red herring"! Postage stamps they cannot be, whilst the Fiscal Philatelic Society has decided that they are outside its scope.

We have not heard of any philatelists who collect this form of label except under Government compulsion, yet as



UNION POSTALE UNIVERSELLE
BARBADOS (BARBADE)
POST CARD

THE ADDRESS ONLY TO BE WRITTEN ON THIS SIDE.



БЕЛГАНСКА ПОЩЕНСКА КАРТА
UNION POSTALE UNIVERSELLE - BULGARIE.

ПОЩЕНСКА КАРТА
CARTE POSTALE.



COMMONWEALTH OF AUSTRALIA.

LETTER CARD.

Additional postage must be affixed if this card is addressed to any place outside the Commonwealth of Australia, to which the penny rate of postage does not apply.



stamps they undoubtedly come within the all-embracing study of philately.

In our rapid survey of the different classes of adhesive postage stamps we have omitted to bring to the notice of the collector a small group of labels passing under the designation of *charity stamps*, a number of which have been issued in Roumania, Russia, Holland, Switzerland, the United States, Belgium, Portugal, etc.

Such stamps are sold for a percentage above the actual face-value for which they are valid for postage, the difference being devoted to charities of one description or another.

One of the most familiar of these series of charity stamps are the four pictorial labels issued by the Russian Government in January 1905, 3 kopecs being charged in addition to the face-value of each stamp, and the excess paid into a fund for the benefit of the orphans of Russian soldiers who fell in the war with Japan.

In Switzerland certain charitable institutions are permitted to send a limited amount of correspondence annually through the mails free of postage, and particular adhesive stamps of the values 2, 5 and 10 centimes are provided by the Swiss post office for franking such letters in the type of the regular postage due stamps of the country, but printed in brown on blue-grey paper with the initials P.P., signifying "Porte Paye" in the value tablet.

In bringing to a close this brief *revue* of "all sorts and conditions of stamps" it is hoped that it has accomplished its purpose of demonstrating to the reader the fact that the science and hobby of philately is by no means confined to the collection of adhesive postage stamps, but that every class of stamp is equally worthy of inclusion within philately's extensive view.

IX

PHILATELIC PARASITES

As in all other branches of connoisseurism, the stamp collector must needs be ever on his guard against the creations of those "whose love of the curious outweighs their desire for the true": in other words, counterfeit and fraudulent stamps of all descriptions, that exist in considerable numbers for the beguilement of the unwary philatelist.

The forger, like the poor, is always with us; but the collector who studies his stamps and is thoroughly familiar with all their characteristics has really little to fear from this class of philatelic pest.

The majority of stamp forgeries are of such inferior execution that a novice should have not the slightest difficulty in detecting their true character, whilst really dangerous imitations of rare stamps are fortunately few and far between, and may best be avoided by purchasing from a firm of high standing who are prepared to guarantee all stamps that they sell. Such firms have their stocks regularly examined by experts, and the danger of acquiring a counterfeit specimen through this medium is therefore reduced to a minimum. Also in the unlikely event of a forged stamp inadvertently escaping their notice a reputable firm is always prepared to refund the buyer his purchase money without demur.

Too much stress cannot be laid upon the importance of buying the rarer stamps only from a thoroughly reputable dealer, and collectors are strongly advised against purchasing standard rarities from unknown sources at prices below their actual market values. It must be remembered that



A GROUP OF FISCAL STAMPS

a genuine specimen of a scarce stamp will always command a ready sale at something approaching full catalogue value, and therefore, unless there is something doubtful about it, the owner has no occasion to hawk it round at a lower figure.

The desire of the inexperienced collector to obtain a popular rarity for a fraction of its actual value is responsible for the existence of nine-tenths of modern stamp forgeries, and their prevalence in the tyro's album.

Particularly are collectors warned against better-class stamps offered for sale on commission in small shops in seaside and holiday resorts, which afford one of the chief outlets for the forger's wares, and it is advisable never to pay a high price in such establishments for a stamp with whose characteristics the collector is not thoroughly familiar.

Only experience will enable the collector to recognise at sight the vast majority of counterfeit stamps, and then it will be an indescribable "something" about its appearance that causes him to arrive at this conclusion, rather than any specific features constituting a marked difference from the original. It may be assumed, however, for all general purposes that no forgery is an exact imitation of the genuine stamp, and the forger, no matter how skilful he may be, invariably fails in some particular.

Constant handling of large quantities of stamps of all descriptions engenders in the collector's mind an instinctive knowledge that enables him to determine at once the good from the bad.

The whole subject of forgery detection is too vast and complex to be entered into here at any length, but a few general hints in this connection may prove of service to the stamp-collecting beginner.

The method of production provides the first practical test of the genuineness or otherwise of a doubtful postage stamp, and having ascertained from the catalogue the

process by which this particular stamp or issue was manufactured, it is a comparatively easy matter to ascertain if the specimen in question possesses the essential characteristics of this process. Failing this, the natural inference is that it is counterfeit.

Paper and watermark also furnish valuable evidence of the status of a stamp under examination, and in a forgery are practically certain to differ from those of the original. The majority of forged watermarks are either impressed on the back of the stamp in some greasy substance or roughly scratched in the paper with a sharp instrument.

Finally the perforation (if any) should be carefully gauged on all sides, and in this connection it is worthy of note that a genuine perforation is of the same gauge at any point on the margin of the stamp. A reliable test is, therefore, to move the stamp along the normal gauge from side to side, gauging each few perforations separately, as well as the whole : in the case of pairs of blocks of stamps with forged or faked perforations this is an infallible test.

The vast majority of modern stamp forgeries are produced either by lithography or a kindred photolithographic process, but instances are known where small typographic plates have actually been constructed for the counterfeiting of current surface-printed stamps.

Dangerous forgeries are fortunately less numerous than in the early days of stamp collecting, owing to the greater knowledge of present-day collectors and the influence of the philatelic press. Much valuable work has also been accomplished in this direction of recent years by the committees for the suppression of forged stamps that are at work in England and on the continent of Europe. The interest and assistance of many governments has been successfully enlisted in this campaign against the makers and vendors of forged stamps, and the law against forgery is being enforced with greater rigour than in the past, with salutary effect.



PARCELS POST STAMPS

Postage stamp forgeries are divisible into two main classes—viz. (1) those created with intent to deceive the postal authorities, and (2) those produced solely with a view to their sale to collectors. To the former class belong practically all the early forgeries prior to the advent of stamp collecting.

The adhesive postage stamp early engaged the attention of the forger and within four months of the issue of the Penny Black a crude lithographed forgery was detected in the post. The delicate engraving of the early British stamps, however, does not readily lend itself to successful imitation, and few really dangerous forgeries of these issues are known to collectors.

Of all British stamp forgeries the most famous is that popularly known as the "Stock Exchange" forgery of the 1s. green of 1871, which for a period of twelve months, or even longer, was daily employed in franking telegrams at the Stock Exchange post office without being detected by the postal authorities.

It was not in fact until twenty-six years later that the fraud was discovered by Mr Chas. Nissen, a prominent authority on British postage stamps, who, in looking through a lot of used 1s. stamps removed from telegraph forms before destruction, observed certain peculiarities in the printing of some of the copies, which, on closer inspection, revealed the wholesale nature of the fraud that had been perpetrated on the revenue.

The forged stamps proved to be without watermark, the chief differences in the printing being that the corner blocks containing the check letters were somewhat blurred and set too close to the oval frame containing the portrait, the plate number was broken and indistinct, and in some cases the reticulate work on the oval frame was broken. All bore the Stock Exchange postmark, the first copies found being dated in June and July 1872. At first only one plate number (5) was found, but in 1910 further copies of

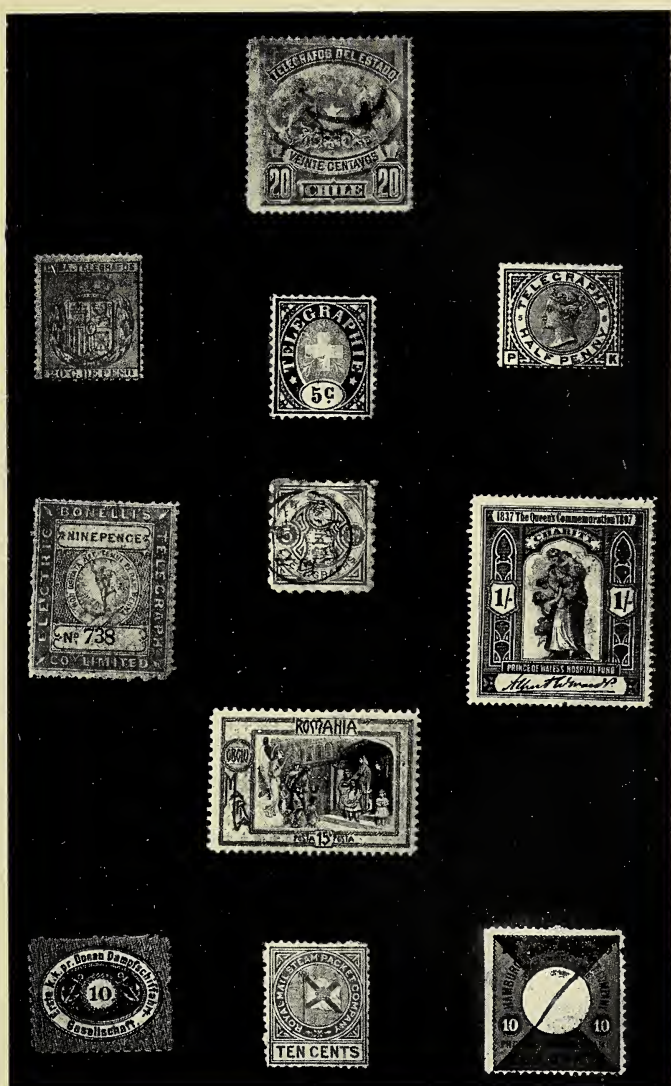
the forgery were brought to light with the plate number (6), and dates extending into June 1873. It is estimated that the loss to the revenue through the use of these forged 1s. stamps amounted to between £15,000 and £16,000 in the course of a year.

A remarkable feature of this forgery is that it is actually valued by philatelists for reference purposes at considerably more than the genuine stamp itself. While the Stock Exchange forgery readily commands as much as two guineas in the stamp market, a genuine used copy of the 1s. green is worth only 6d.

A few years ago some dangerous forgeries of the 10s. and £1 stamps of Great Britain (1892) with the anchor watermark came on to the market and, except for a slight blurring of the impression, were exceedingly deceptive. Watermarked paper and perforations were exact, and are believed to have been obtained by chemically expunging the colouring from the old 3d. revenue stamp and impressing the forged 10s. and £1 postage stamps on the blank squares of perforated paper thus obtained.

During the present year (1913) a *cause célèbre* has been before the British courts involving more than 2000 alleged forgeries of the current £1 green stamp with the head of King Edward VII. The stamps in question appeared to have been typographically produced but differed from the originals in some slight details, including the shading of the King's hair. The paper and perforations were also excellent imitations, but the watermark, although of the correct pattern, was impressed, instead of being woven in the substance of the paper. To complete the illusion, the stamps were stuck on pieces of paper together with genuine specimens of other values.

In France, Russia, Italy and other Continental countries the wholesale forgery of current low-value stamps to deceive the post office has been brought to light of recent years, the counterfeit stamps being sold through small



TELEGRAPH, CHARITY AND STEAMSHIP STAMPS

tobacconist shops licensed to sell postage stamps. The French forgeries were so well executed as to be actually superior to those emanating from the Government printing establishment, and it was this fact that ultimately led to their detection.

Prominent amongst the well-known forgeries that have passed through the post are the 2, 10 and 20 grano values of the early Trinacria stamps of Naples, which often bear genuine postal cancellations. Some of the earlier Spanish stamps were successfully counterfeited in a similar manner.

More illusive still than actual forgeries are the numbers of faked, cleaned, repaired and otherwise doctored stamps that are to-day in circulation and call for the most minute examination on the part of collectors. They emanate chiefly from the Continent and include numerous modern British colonial postage and revenue stamps from which fiscal cancellations have been removed, either with or without the addition of forged postmarks.

Genuine stamps with forged overprints are likewise produced in Paris on a considerable scale and offered by auction in Great Britain and the United States.

Mending and otherwise repairing damaged stamps has been reduced to a fine art, and several skilful workmen are engaged in this branch of the stamp fakers' art.

Adding corners to slightly damaged, or margins to too closely cut specimens; altering the gauge of the perforation; restoring thinned stamps and mending slight tears or holes—all come within the province of these *chevaliers d'industrie* by whose aid a damaged copy of a scarce stamp is speedily transferred into a first-class specimen.

Reputable firms do, it is true, at times offer repaired stamps for sale at reduced prices, but in such cases the specimens are clearly marked on the back with the legend: "This stamp has been repaired." Broadly speaking, however, repaired stamps of any description are undesirable and are best eschewed by the young collector.

A particularly dangerous and ingenious form of fraud that has been extensively practised in connection with British colonial stamps printed from combined key and duty plates is the removal of the name and value from their respective tablets of the lower denominations of one colony and the substitution of a high value, and the name of another colony, whose high-value stamps are printed in a similar combination of colours in the spaces thus vacated. This type of "fake" was very prevalent a few years back, when there was a complete lack of uniformity in the colours of stamps of the same value issued by different colonies, but the standardised colour scheme introduced by the Crown agents for the colonies in 1908 has to a certain extent obviated this danger, so far as current issues are concerned.

Inverted centres are not infrequently "faked" by delicately cutting out the central portion from the normal stamp and carefully replacing it upside down. A number of well-known errors of this description have been successfully "faked" in this manner, although, of course, close inspection with a strong glass will at once reveal the *modus operandi*.

The popular "V.R." variety of the Penny Black has been extensively faked by the simple expedient of cutting out the upper corners with the Maltese Crosses from an ordinary copy and joining in two imprinted with the magic initials that serve to convert a 1s. stamp into one worth seven or eight pounds.

Other types of faked stamps include those whose colours have been chemically changed in order to produce some scarce shade; stamps having the perforations removed to pass as imperforate specimens, and with perforations added or removed to counterfeit some rare gauge.

The collector will, however, soon learn to recognise such philatelic parasites when he encounters them and, provided he thoroughly studies his stamps, the danger to be anti-

cipated from forged and faked stamps is more imaginary than real.

A *reprint* is a posthumous impression taken from the original plate, stone or die after a stamp has been withdrawn from issue, either for purposes of reference or for sale or presentation to stamp collectors.

The status of a reprint is only a degree higher than that of a forgery, except that the majority of reprints have been created under Government authority and have certain distinguishing features which enable them to be differentiated from the originals. In many cases also the number of reprints taken from the plates are known and the information is available to the philatelic student, the plates being subsequently destroyed.

Whatever the circumstances of their origin, however, reprints introduce an undesirable element into the hobby of stamp collecting, since in the hands of unscrupulous persons the less experienced collector is even more apt to be deceived by them than by out and out forgeries, by reason of their more nearly resembling the genuine stamp. For this reason the leading stamp dealers state emphatically that they do not deal in reprints.

Nevertheless in a specialised collection reprints must of necessity be included in order to illustrate the characteristics that distinguish them from the issued stamps.

The earlier stamps of a large number of British colonies and foreign countries have been reprinted at various times, and for divers purposes, the majority of which are noted in the leading catalogues. In some cases they have been overprinted with the word "reprint" or "specimen" to denote the character, but in most reprints the points of difference lie in the shade, paper, watermark or perforation—chiefly the shade.

Less reputable in character are reprints made by private persons who by some means or other have obtained possession of the original plates. The most prolific and notorious

of these private reprints are those of the stamps of Heligoland, the plates of which were sold to a German dealer, by whom they have been reprinted from *ad infinitum*. The reprints of Heligoland are of an extremely dangerous character and can only be distinguished with certainty by experts.

The scarce local stamps of the "Samoa Express" were extensively reprinted to the order of a firm of English stamp dealers who purchased the lithographic stones from which the original stamps were produced, between the years 1882 and 1897, when the stones were destroyed.

A group of reprints that were responsible for adding a new word to the English language were those of the issues of certain of the Latin American republics between the years 1890 and 1900. In the former year the republics of Nicaragua, Ecuador, Honduras and Salvador entered into a contract with Mr W. F. Seebeck of the Hamilton Bank-note Co., New York, by which this gentleman undertook to supply them with a new issue of postage stamps each year, free of cost, on the understanding that at the end of that period it should be withdrawn from use and that he should have the right of printing off as many stamps as he required from the original plates for sale to collectors. Naturally this arrangement was distasteful to stamp collectors, amongst whom these issues are stigmatised under the opprobrious soubriquet of "Seebecks."

Round the reprints of the stamps of Lubeck a picturesque legend has been woven that may or may not have foundation in fact. According to this romantic story a soldier, invalided home from the Franco-German War, returned to his native town to find his business gone, his wife dead and his home burnt down. By way of compensation for the misfortunes that had befallen him whilst fighting in his country's cause, the senate of the city of Lubeck authorised him to take one thousand impressions from each of the plates of the old Lubeck postage stamps,

then preserved in the Museum of the Board of Trade. With rare discrimination he decided to destroy all but one thousand sets of the stamps, with the result that these reprints are as scarce or even more so than the actual stamps themselves, whilst their sale realised sufficient to maintain the old soldier until his death some years later.

Under the heading of reprints come also *Government imitations* of obsolete postage stamps, made after the original dies or plates have been destroyed. One of the most familiar examples of this class of stamp is the so-called royal reprint of the Penny Black of Great Britain, 1840.

It was in 1864 that several members of the British royal family commenced to interest themselves in stamp collecting, and application was made to the Inland Revenue authorities for complete series of the various issues of British postage stamps for the royal collections. Of the earliest issue, the One Penny Black, there were, however, none available, and in order to comply with this demand a special supply was printed off in black from the existing plate of the then current 1d. red. Not only the plate, but also the paper on which the stamps were printed was different from that employed for the original, the watermark consisting of a large instead of a small crown ; a further peculiarity of this printing lying in the fact that the watermark was invariably inverted. A total of only 960 copies of this royal reprint of the Penny Black was printed, comprising four sheets of 240, which are believed to have been distributed amongst the Prince of Wales (the late King Edward VII.), the Duke of Connaught, Princess Clementine of Belgium and the Emperor of Germany. Specimens of the royal reprint are much prized by collectors.

Examples of the first United States postage stamps being required for the Government Exhibit at the Centennial Exposition in Philadelphia, 1876, it was found

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necessary to engrave new dies for both values, the originals having been destroyed. The reproductions are distinguishable by slight variations in details of the engraving.

Reproductions of the early stamps of the municipality of Shanghai were made in 1874 for sale to collectors, but may be readily recognised by a curious error committed by the engraver who has endowed the fearsome dragon forming the subject of the design with a beard composed of nine bristles, whereas the genuine stamp has seven only.

An extremely undesirable class of stamp that should as far as possible be boycotted by collectors is comprised in *stamps cancelled to order* or *obliterated par complaisance*, as the polite phrase runs. Fortunately they are not a very numerous body, the stamps of some forty countries and colonies being known to have been postmarked in complete sheets with full gum on their backs for sale to collectors.

The stamps of North Borneo and Labuan issued under the administration of the British North Borneo Company were in bygone days the most flagrant offenders in this way and at one time were separately priced in the catalogue "postmarked to order." These "cancelled to order" stamps were sold in wholesale quantities to a stamp speculator from the company's offices in London, and never saw the country of their supposed issue. They were obliterated with a special type of postmark differing from that in actual use by the post offices of North Borneo and Labuan in the form of an ellipse of heavy parallel bars, carefully applied so as to impinge as little as possible on the design of the stamp. Genuinely used specimens of these issues are postmarked with an ordinary circular mark having the town name inscribed round the circumference, and the date in the centre.

It is gratifying to note that the North Borneo Company has recently decided to discontinue this somewhat questionable method of extracting money from unwary stamp collectors.

Postmarked-to-order stamps may usually be recognised by the presence of full gum on their backs, but occasionally this has been removed and their detection is then rendered a matter of some difficulty.

Postmarks that are neatly applied to the exact centre of a block of four stamps or that barely touch the design of a single specimen are, however, always open to suspicion.

Somewhat on a par with "stamps postmarked to order" are what philatelic purists are wont to style "*philatelically used*" specimens, this term being employed to denote stamps that have been passed through the post merely with the object of getting them postmarked and without being actually required in payment of any legitimate postal rate. Complete sets of modern colonial issues are frequently stuck on a single envelope by both dealers and collectors, and in this condition sent out to the colony of issue with a request that they may be returned as registered letters. Often they contain no communication whatever, and the ordinary registration and postage fee amounts to 3d., the remainder of the stamps above that amount, representing sometimes as much as 25s. or 30s. face-value, are entirely superfluous, but must be obliterated by the postal officials in transit through the post office.

No self-respecting collector would, of course, deign to admit an obviously "faked" entire of this description to the sacred pages of his album, but once the stamps have been removed from the envelope the possibility of discriminating between these and specimens that have performed genuine postal duty is at an end.

Fortunately in the majority of British possessions the postmarking of stamps *par complaisance*, either on or off the envelope, is strictly forbidden.

Sales of *remainders* of obsolete postage stamps are much less frequent nowadays than in years gone by, due in a large measure to the not unnatural prejudice against the practice that exists in philatelic circles.

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A few years ago remainder stocks of British colonial stamps were commonly offered for sale by tender in London through the Crown agents for the colonies, but owing to the fact that on the last two or three occasions it was found impossible to obtain bids above the actual face-value of the stamps offered the practice has been discontinued.

In 1905 some remainders of St Helena were sold to a London dealer below face-value, cancelled in sheets with a special diamond-shaped mark in violet ink, effectually distinguishing them from any that have done postal duty in the colony itself.

Most of the colonial governments now adopt the more dignified course of destroying the remainders of one issue on the appearance of a new one.

On the Continent, however, auction sales of obsolete postage stamps have been held recently in Germany, Belgium, Denmark, Servia, Norway, etc.

When funds were required in 1907 to complete the construction of a railway from Damascus to Mecca the Turkish Government bethought itself of a matter of some seventeen millions of old postage stamps lying in the treasury vaults. These were promptly unearthed and offered for sale in one lot through the various Ottoman Embassies, where albums containing specimens of all the stamps represented, with particulars of the quantities, could be inspected by prospective buyers. Eventually they were disposed of to a Viennese syndicate at a price that has not been revealed.

It is open to question whether the sale of postage stamp remainders is beneficial to philately in general, or the reverse. When the sale is effected at not less than the face-value of the stamps offered there can be no very great objection to the practice, which makes them available to a larger number of collectors than would otherwise be the case ; but, on the other hand, if considerable quantities

of obsolete issues that have already risen in value are unloaded on the market at a low figure, the effect is to lower the value of the stamps already in the possession of collectors and cannot therefore be considered to be in the best interests of the hobby.

The *bogus* or fictitious postage stamp has never played a very prominent part in the science and hobby of philately, as through the wide ramifications of the philatelic press particulars of all legitimate stamp issues are disseminated amongst collectors the world over immediately they appear, and in many cases prior to their actual issue to the public. The distribution in advance of "Specimen" copies of all national issues by the Central Bureau of the Universal Postal Union to the postal administrations of all countries included in its membership likewise militates against the foisting of bogus issues upon the philatelic public and ensures the early discovery of their spurious character.

Nevertheless, in years gone by a number of fanciful postage labels have been palmed off upon unwary philatelists, and in some instances religiously chronicled and illustrated by philatelic journals of the period. A case in point is afforded by the *soi-disant* postage stamps of his Highness Prince James I. of Trinidad, under which self-assumed title a certain Baron James D. Harden-Hickey, a French subject, proclaimed himself, in 1893, ruler of the independent principality of Trinidad. His kingdom consisted of an uninhabited island of that name situate some seven hundred miles off the coast of Brazil, containing a reputed cache of buried treasure. It is five miles in length by two wide, and must not be confused with the British colony of Trinidad at the mouth of the Orinoco river.

A prospectus of the new state issued from a chancellery establishment in New York announced a military dictatorship, reserving to the state a monopoly of the guano deposits, turtle industry and buried treasure. National

arms and a royal standard were designed, and an order of chivalry instituted by Prince James I., and various inducements offered to settlers. A settlement was actually founded and the construction of docks commenced, and, despite the absence of a post office, a set of postage stamps of various values was issued in October 1894, the design showing a view of the island from the sea, with a sailing yacht in the foreground. They were printed in different colours, and bore the inscription in French "Principaute de Trinidad Timbre-Poste et Fiscal" and the value in centimes, and were for a time accepted by collectors, who paid as much as 8s. for a complete series.

The history of this embryo state was, however, brought to an abrupt conclusion before any postal service could be established, in July 1895, when the island was seized by Great Britain, despite the vehement protests of Prince James I., as a cable station on the line to Brazil. In despair at the failure of his cherished scheme, Hickey committed suicide at an hotel in El Paso, three years later, but his stamps remain as tragic mementoes of his princely ambitions.

In concluding this chapter a word of warning must be uttered against an invidious traffic that is carried on by certain persons residing on the Continent in what are speciously discribed as *facsimiles* of postage stamps. To all intents and purposes a facsimile unless indelibly marked as such is little better than a forgery, but by offering them under this euphonious title the seller renders himself immune from prosecution. Collectors are strongly urged to have nothing whatever to do with the wares freely offered by the enterprising vendors of facsimiles, as, no matter how innocent the object of their purchase may be, in other and less scrupulous hands they are liable to do incalculable harm to our mutual hobby.

X

NOTABLE RARITIES

THE element of rarity provides one of philately's greatest fascinations. Every stamp collector cherishes the hope of one day unearthing from some forgotten store of old letters a Post Office Mauritius or Circular British Guiana, and the knowledge that such finds are still to be made is an incentive to the philatelist's predilection.

Those unversed in the gentle art of philately may perhaps experience some little difficulty in accounting for the high prices that are from time to time paid for certain stamps, and a question often asked by the non-collector is : " What causes a stamp to be rare ? "

The answer is, of course, that the value of stamps, as of any other commodity, is governed by the law of supply and demand, and it is not merely that the number of known specimens of a given stamp is limited, but that there are a large number of philatelists anxious to secure copies of it whenever they come on to the market. Popularity has perhaps more to do with the market value of a stamp than its actual scarcity as regards numbers.

The Post Office Mauritius is undoubtedly the most popular of all postage stamp rarities, yet there are many stamps of which fewer specimens are known to exist that are worth only a fraction of the price commanded by one of these.

Other causes that contribute to the rarity of a postage stamp are : limited population ; small number printed ; restricted period of currency ; destruction, accidental or otherwise, of a portion of the issue, etc., etc. Often a

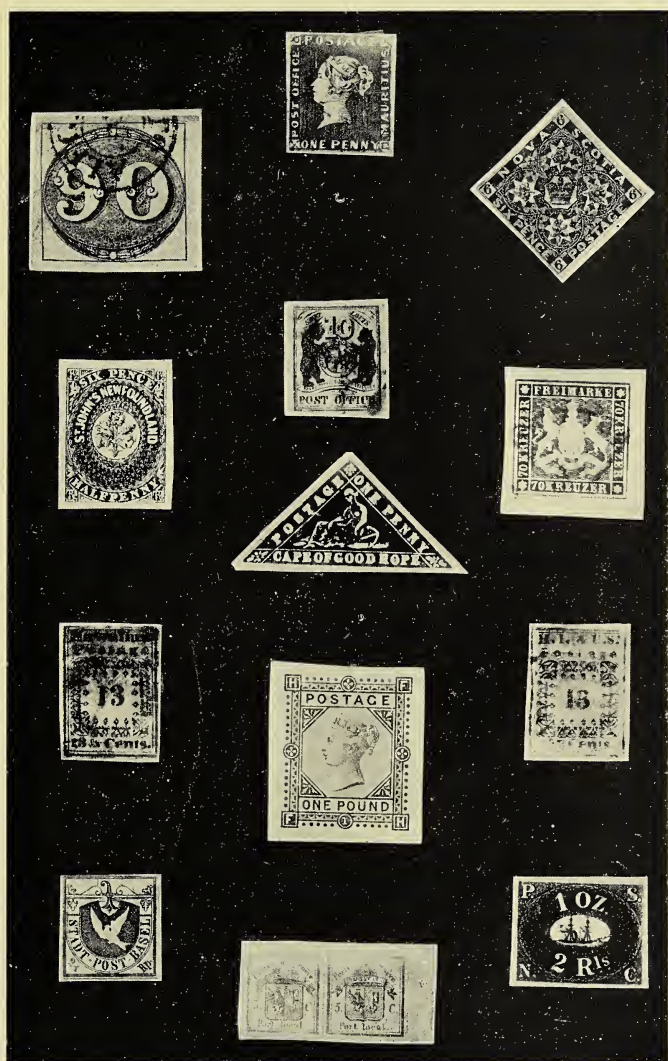
combination of circumstances are responsible for the relative scarcity of a certain stamp or issue.

Many early stamps are rare merely because in those days little or no regard was paid to them, the notion of collecting and preserving foreign postage stamps not having a vogue at the period of their issue, and consequently the majority of specimens were destroyed together with the letters which they served to frank.

It does not follow, however, that all the earlier postage stamps are rare, although such would appear to be a common fallacy amongst the uninitiated, but chiefly those emanating from the smaller and more remote countries where the volume of postal business was inconsiderable. A number of the earliest postage stamps are in fact quite common—a characteristic example being the line-engraved Red Pennies of Great Britain.

Pride of place amongst the many valuable and unique specimens known to the stamp collector belongs to a singularly unpretentious and sorry-looking stamp issued in the colony of British Guiana in 1856 for provisional use, pending the arrival of a fresh consignment of the regular postage stamps from England. It is of the denomination 1 cent, the design being crudely set up from ordinary printers' type at the office of *The Official Gazette*, with the central device of a sailing ship taken from the heading of the shipping advertisements in the paper.

The single known copy of this rarity reposes in the world-famous collection of Mr Philippe de la Renotiere, of Paris, and its intrinsic value in the unlikely contingency of its ever coming on to the market is certainly not less than £2000, and probably a great deal more. A report on this unique stamp by Mr E. D. Bacon, the celebrated expert, states that: "The copy is a poor one, dark magenta in colour and somewhat rubbed. It is initialed 'E.D.W.' and dated April 1st, the year not being distinct enough to be read."



A PAGE OF RARITIES

- | | |
|----------------------------------|-----------------------------------|
| (1) Post Office, Mauritius | (7) Cape Woodblock |
| (2) "Bullseye," Brazil | (8 & 9) Hawaiian Missionaries |
| (3) Nova Scotia 6d. | (10) Great Britain £1 Anchor |
| (4) St. Louis Postmaster's Stamp | (11) Dove Stamp of Basle |
| (5) Newfoundland 6d. | (12) Pacific Steam Navigation Co. |
| (6) Wurtemberg 70 Kr. | (13) The "Double Geneva" |



Nevertheless, it is the rarest stamp in the world.

The Post Office Mauritius, than which there is no more familiar nor popular of philatelic gems, is chiefly notable for having commanded the highest price ever paid for a single stamp at auction. An unused copy of the 2d. value was offered for sale at Puttick & Simpson's in 1904, where it was eventually knocked down for no less a sum than £1450, now constituting one of the most desirable items in the collection of King George V. This stamp with its companion the 1d. was originally engraved on a copper plate the size of a lady's visiting-card by a local watch-maker of Port Louis named Barnard, the two values with their unflattering likeness of Queen Victoria and the erroneous inscription "Post Office" in place of "Post Paid" being engraved side by side, and printed off, one at a time, by hand. A total of only 500 copies of each value was printed, and the greater part were used on invitations sent out to a ball at the Government House.

Only twenty-six copies are known to be in existence to-day, and in used condition these stamps are valued by a standard catalogue at £1000 and £1200 respectively, whilst a pair in unused condition recently changed hands at the record price of £3500.

The first postage stamps of the Hawaiian Islands were set up from ordinary printers' type at the local printing-office in Honolulu, and from the fact that the principal correspondents in the islands at that time were the American missionaries have been handed down to posterity under the soubriquet of "Missionaries."

Of the 2 cents value of this issue, printed on thin bluish paper, only about a dozen copies are in existence, as practically the whole stock of this value was destroyed in a disastrous fire, which occurred at the Honolulu post office shortly after their issue. Its value is between £700 and £800.

The somewhat bizarre circular stamps issued in the

Danubian principality of Moldavia in July 1858, prior to its incorporation in Roumania, with the device of a star, bull's head and posthorn, are held in high esteem by philatelists and are all highly priced.

The rarest of the set is, however, the 81 para, hand-struck on blue wove paper, which in unused condition is valued at £300. Out of a total printing of 2000 copies of this stamp only 1173 were sold.

Prior to the appearance of the general issue for Switzerland under the Federal administration in 1850 particular postage stamps were issued by several of the principal cantons, commencing with Zurich in March 1843, whose 4 rappen black on red with vertical background is valued at £50.

Rarest amongst these local cantonal stamps is, however, the celebrated "Double Geneva" of the value of 10 cents, printed in black on green and composed of two divisible portions, each valid for 5 centimes postage. An undivided "Double Geneva" in unused condition is priced by a leading catalogue at £75, and used at £28. The half stamp used for 5 centimes is worth only £5.

Similarly in the United States a number of the local postmasters issued stamps on their own initiative to facilitate the keeping of postal accounts during the two or three years immediately preceding the first Government issue.

Almost all of these "Postmaster Stamps," with the exception of those of New York and Providence (R.I.), are of considerable rarity, and are much sought after by specialists in United States postage stamps.

The 5 cents postmaster stamp of Alexandria, Virginia, of which only three copies are known, is valued at £1000, and for the only copy known of the Annapolis (Maryland) envelope of the same value a record price was paid by the late Earl of Crawford.

A specimen of the 10 cents Baltimore with the signature

of the postmaster ("James M. Buchanan") on the original envelope was also bought by the Earl of Crawford for £1000.

The post office of Milbury (Massachusetts) was a small and unimportant one, and the number of stamps used was consequently inconsiderable. The special stamp of this office, a circular label containing a libellous caricature of Washington, is therefore numbered amongst the rarities, only half-a-dozen copies being known, worth about £400 apiece. The unpretentious 3 cents envelope of New Haven (Connecticut) is valued at £100, and several other postmaster stamps are worth £100 and more.

Prominent amongst the many rare varieties of British colonial stamps is the circular 2 cents of British Guiana, 1851, so called by reason of its unconventional shape. It was originally issued for the prepayment of postage upon local letters within the precincts of the town of Georgetown itself, where by order of the Governor a delivery of letters twice daily through the principal streets, was established under date of February 1851. A supply of 2 cents stamps for this service was specially prepared in a type-set design comprising the words "British Guiana" and the value within a roughly formed circle.

The local delivery did not, however, meet with success, and was accordingly discontinued after a very short time.

Very few copies of the 2 cents rose are known and an unsevered pair has been sold for as much as £1000.

The rarest of all British postage stamps is the £1 brown-lilac of December 1882 with the anchor watermark on white paper, which is valued at £100 unused, whilst the companion 10s. stamp is worth about half that sum. Another £100 British stamp is the £5 of 1882 printed in dull orange-vermilion on blued paper, no really satisfactory copy of which, in unused condition, is known.

The 10d. brown of 1867 watermarked in error at the four corners with the heraldic emblems of Great Britain

and Ireland (Rose, Shamrock and Thistle), which when this value was issued was just giving place to the spray of rose type of watermark, is another scarce British postage stamp. A fine used copy has sold for £75, and in unused condition it would in all probability readily fetch £100.

A popular European rarity is the 3 lire yellow issued by the provisional Government of Tuscany in January 1860, which although equal to only half-a-crown of English money was in so little demand for postal purposes that to-day it is valued at £150 unused and £60 used.

On 1st January 1850 the first Australian adhesive postage stamps (familiarily known to collectors as "Sydney Views") were issued in New South Wales, as provided for by an Act of Council of 12th October 1849. The design chosen for representation on these stamps was that of the official seal of the colony of New South Wales depicting an emblematic figure of Industry seated upon a bale of merchandise, and surrounded by her attributes—a spade, pick-axe, distaff and beehive—in the act of welcoming a group of transported convicts who stand before her relieved of their fetters, whilst the goddess indicates to them the signs of progress typified by the oxen ploughing in the background, and the settlement rising on the hill-side, with its church for their spiritual, and fort for their temporal, protection. Beneath this design appeared the Latin motto: "Sic fortis Etruria crevit" (Thus mighty Etruria grew), taken from Virgil's "Georgics." The seal is said to have been based on a medallion modelled by Josiah Wedgwood, the famous potter. The stamps were of three values—1d., 2d. and 3d. respectively—and in order to ensure their being ready for issue upon the day appointed (New Year's Day) three separate engravers were employed to produce the necessary plates from which they were to be printed, their names being Robert Clayton (1d.), John Carmichael (2d.) and H. C. Jervis (3d.).

The design was engraved on copper, each stamp being traced separately by hand, and the plates were composed of twenty-five stamps each for the 1d. and 3d. and twenty-four in the case of the 2d. value. Consequently there are as many distinct types of each of the values.

These so-called "Sydney Views" stamps, though scarce, are not of excessive rarity, excepting in large blocks and strips, but are mentioned here on account of their great popularity with collectors, in whose estimation they are second only to the celebrated early triangular issues of the Cape of Good Hope. The average values of "Sydney Views" range from £2 to £7 or £8 apiece, but some of the varieties command infinitely more, notably that of the 3d. with Industry's distaff omitted, commonly known as "no whip," which is worth between £50 and £60. The value of large blocks of these stamps runs well into three figures.

"Three-cornered Capes" may be said to represent the classics of philately. It is the ambition of every stamp collector in embryo to possess a specimen of this delicate and curious issue, and indeed in the eyes of the non-collecting world it would appear to be the hall-mark of the philatelist, for almost invariably the first question asked of the budding philatelist is: "Have you a three-cornered Cape stamp?" If he can reply in the affirmative his philatelic reputation is established, but should he be forced to confess that he lacks this desideratum, he is apt to be regarded as an impostor.

Yet, if we except the famous "Woodblock" provisionals, triangular Capes are of no great rarity, £10 being the highest quotation for a single specimen, whilst the commonest variety of the 4d. value sells readily for about 2s., and were it not for its great popularity might be had for a great deal less, so far as rarity goes.

The provisional issue of 1851 is of course quite another matter, and it is the high prices obtained by these stamps

that have served to impart a fictitious value to the regular triangular issues in the eyes of the uninitiated. Apart from the errors of colour to which reference has been made in a previous chapter, the 1d. vermilion unused is valued at £50, whilst the value of used specimens ranges from £3 to £10.

One of the rarest Cape stamps is the triangular 1d. red; De La Rue print, printed in error on paper watermarked Crown C.C., instead of with the normal anchor watermark.

The pence issues of Ceylon include many rare specimens, notably the 4d. dull rose of 1859, an unused copy of which has sold for £310.

Amongst present-day rarities mention may be made of the Edwardian £1, 10s. stamp of Natal, inscribed "Postage and Revenue," a supply of which was printed off in 1908 in brown orange and deep purple in accordance with the colonial colour scheme. In consequence of an official decision that the high-value stamps should be available for postal use only, this stamp was withdrawn from sale within a short time of its issue and the remainders destroyed. To-day £20 is asked for an unused copy of this rarity.

Rarities, however great their value, do not necessarily represent the highest degree of philatelic interest, and the average collector who concentrates his attention upon the collection and study of stamps that are within reach of his purse, has no need to envy the great moguls of philately their possessions.

A collection of pictures may be interesting and artistic without the aid of a Raphael or Corregio, and so it is with the collection of postage stamps. The monied collector, like the wealthy art patron, may indulge his fancy by the purchase of pence Ceylons, circular Guianas or Hawaiian Missionaries, but the true philatelist will find as much interest and enlightenment in a collection of stamps costing only 1d. apiece, as in the rarest of philatelic gems.

XI

SOME FAMOUS STAMP FINDS

RATHER more than a year ago, in 1912, a waste-paper dealer in Philadelphia purchased a quantity of papers, letters and documents belonging to an old-established firm in that city for £10. Amongst them were discovered no fewer than fifty-one letters franked with scarce old United States postage stamps to a total market value of nearly £20,000. They included a large number of the rare St Louis postmaster stamps of 1845, of which there were six copies of the 5 cents worth £25 apiece, seventy-nine of the 10 cents valued at £30 each, and no fewer than twenty of the 20 cents, the rarest of the series, a pair of which was sold for £1026 some years ago. One of the envelopes bore a specimen of each of the three values of the St Louis stamps, and in itself was valued at £1000. There were in addition a large number of the first Government issue of the United States on the original covers and some of the New York postmaster stamps. The find is the most sensational that has taken place of recent years, and it is understood that the stamps were purchased by a New York syndicate for the record sum of £20,000.

America has been the scene of a number of the most famous stamp finds, one of the most notable of which occurred at Louisville (Kentucky) a few years ago.]

Some boxes of old papers stored in the Court House were ordered to be destroyed and were sent to the furnace-room to be burnt. A coloured porter who assisted at the incineration noticed some curious-looking stamps attached to some of the papers, and having heard that old postage

stamps were occasionally of value, kept back a number of them, one hundred and thirty-seven in all, which he ultimately sold to two of the white janitors for the magnificent sum of 2s. The janitors in turn sold the stamps in one lot for a sovereign, being unaware of their rarity. But it soon transpired that the stamps were the famous St Louis issue, and a scramble at once ensued to secure specimens. Stamp collectors and dealers flocked to Louisville from all parts of the United States, and as by that time the stamps had been split up into small lots, between £5000 and £6000 was spent in getting them together again.

The letters on which the stamps were found had been originally addressed to a banking firm in Louisville which had failed, and had been preserved amongst the legal records of the County Court House until the order for their destruction caused them to be brought to light.

So great was the public interest aroused by the report of the Louisville find that when it became known that a number of old papers had been used for filling up spaces in the new sidewalk round the Court House a huge crowd assembled and commenced tearing up the paving-stones and were only deterred by the timely arrival of the police.

The news of this find soon spread over the whole of the United States, causing numbers of people to turn out stores of old letters, with the result that a number of lesser finds were made in different parts of the country.

Walking down Chestnut Street, Philadelphia, one day in 1909, a well-known American philatelist noticed a number of old envelopes in the window of a curiosity shop. On inquiring of the dealer what he wanted for them, he was informed that he (the dealer) knew nothing about stamps and would willingly take what the collector was disposed to offer. In the end the collector secured the nine old letters for £180, and subsequently had no difficulty in disposing of those he did not require for £1000.

The stamps were those of the Baltimore postmaster,

including five pairs of the 5 cents, and a fine example of the red 10 cents red envelope, of which only one other specimen is known to exist.

One of the finest copies of the 5 cents Alexandria (Virginia) postmaster stamp was used on a letter written by a young man to his sweetheart in Richmond in November 1847, containing a proposal of marriage.

After lying for many years in an old chest it was unearthed by a granddaughter of the lady to whom its endearments had been originally addressed, a member of an old Southern family, and the envelope with its now rare stamp was ultimately sold to an American dealer for close upon £1000.

The manner of the finding of the rarest stamp in the world, as related by the finder, constitutes one of the many romances of philately.

It was discovered by the son of an official in the colony of British Guiana, then a boy in his teens, whilst searching through some old family papers for specimens for his collection, in the year 1873.

Not being particularly impressed with the stamp, a poor specimen, of whose status he had not the slightest inkling, he placed it in a vacant space in his album and promptly forgot all about it. A year or two later, however, requiring a few shillings for additions to his collection, he decided to part with this disreputable-looking specimen and offered it to another local collector for 6s. This gentleman also failed to realise the rarity of the stamp, and at first would have nothing to do with it, although in the end he decided to risk the sum asked.

After keeping it for ten years without discovering its identity, the owner sold the stamp to a London dealer for £25, which was at that time considered to be a very good price. Finally after being shown at several exhibitions it was acquired by the famous Parisian philatelist in whose collection it now reposes, at a price that has not been divulged.

Another remarkable find of early British Guiana stamps was made in that colony in 1896. An old coloured lady sent the incumbent of Christ Church, Georgetown, a couple of old 4 cents postage stamps as an Easter offering, which were sold for a small sum. Believing that she might have others in her possession, the Ven. Archdeacon Josa, who is an ardent philatelist, decided to pay her a visit to thank her for the gift. On his inquiring if she had other stamps the old lady turned out some more correspondence, amongst which the Archdeacon discovered to his amazement the only known pair of the circular 2 cents stamp of 1850, to which reference has been made.

Although informed that the stamps were of considerable value, the old lady persisted in presenting them to the church, exclaiming, "Thank God, I am at last able to give something worth while." They were sold in the colony for £200 and were subsequently acquired by a London dealer for between £500 and £600, eventually realising as much as £1500.

An oft-told story of a famous stamp find is that of the sackful of triangular Capes purchased by the late Mr E. Stanley Gibbons, founder of the well-known firm of stamp dealers. It occurred whilst young Gibbons was still trading from his father's shop, a chemist's, in Plymouth, and is thus related by Mr C. J. Phillips in "Fifty Years of Philately":

"One morning two sailors passing by the chemist's shop noticed the sheets of stamps in one of the windows and went inside and said, 'Do you buy used postage stamps?' On Mr Gibbons replying in the affirmative they said they had some on their ship and would bring them in. True enough next day the men turned up, one of them carrying a kit-bag full of stamps over his shoulder.

"They were asked into the back parlour, and turned out the contents of the bag on a table.

"The stamps were all triangular Capes, thousands and thousands of them, many in large strips and blocks of eight or more. Perkins, Bacon & Co.'s printings and woodblocks mixed up anyhow. Mr Gibbons even in those days could not imagine how two sailors could have got a sackful of triangular Capes and asked them for particulars.

"One of the men said : ' When our boat got to Cape Town we had leave, and some of us went ashore for a spree, and me and my mate here happened to go into a show we found folks crowding into, and found a bazaar going on. Some ladies persuaded us to take a shilling ticket in a raffle and we won this bag of stamps which the ladies had begged all round Cape Town for this bazaar.'

"The men were delighted to take a five-pound note for the lot, and departed highly pleased. Mr Gibbons thinks he made £500 and perhaps more out of this haul."

The " King's copy " of the 2d. Post Office Mauritius originally reposed in a small collection formed many years ago, whilst at school, by a resident in one of the northern suburbs of London.

His children unearthed the old album from a box in the garret and displayed it to a stamp-collecting visitor, who thought some of these old stamps might possibly be valuable. On the album being shown to a more experienced collector, the magnificent copy of this standard rarity was discovered, and on the advice of a well-known collector was put up for auction, where it realised the largest sum ever paid for a single stamp under the hammer. The remainder of the collection sold for a few pounds.

Most of the known copies of this historic rarity have been discovered under more or less romantic circumstances. The first two specimens to be brought to light were acquired by M. J. B. Moens in October 1865 from a young collector of Bordeaux, who had received them in

exchange for some early Uruguays from a lady collector whose album did not provide spaces for the Mauritius varieties. Another copy was found in a native bazaar in Bombay, and several were discovered by a lady in Bordeaux amongst her husband's correspondence. A niece of a former Mauritius resident, whilst destroying some old family papers in 1898, came across an envelope addressed to her uncle containing an invitation to the ball at the Government House given by Lady Gomm in 1847, franked with the 1d. Post Office Mauritius.

Only last year (1912) the original copper plate from which these stamps were printed was discovered amongst the relics of a one-time official in the island, recently deceased, having been kept in a safe deposit for a number of years. This unique relic was acquired by a leading English philatelist by whom it is valued at £2500.

An unique item in the form of a complete sheet of the 20 ore value of the first Swedish issue was used to frank a parcel of jewellery sent in 1867 to a London jeweller, who preserved it as a curiosity. Recently it was acquired by a firm of London stamp dealers and now forms one of the most notable items of the famous Swedish collection of Baron Erik Leijonhuvud.

That the days of sensational "stamp finds" are by no means past is amply demonstrated by these and numerous lesser discoveries of hoards of rare old postage stamps that have taken place within the past few years.

To-day there doubtless exist in the dust-covered garrets of old houses and in the letter files of old-established business houses, banks, shipping agents and lawyers' offices throughout the country numbers of old letters upon which are affixed rare old postage stamps worth many hundreds and thousands of pounds.

XII

POSTAGE STAMP ROMANCES

For the collector who studies his stamps the stamp album contains a wealth of fascination and romance. Countless specimens within its pages have histories as strange and absorbing as the most enthralling creations of the novelist's pen.

One of the most familiar of postage stamp romances is woven round that popular rarity, the 12d. black of Canada, 1851, the most valuable of all Canadian postage stamps. Quite apart from its intrinsic rarity, this stamp has a peculiar interest of its own in the unusual expression of its face-value, which is a never-failing source of curiosity and wonder to the uninitiated. The explanation of the use of the inscription 12d. instead of the more familiar 1s. on this stamp is that at the time of its issue the somewhat depreciated Canadian currency required fifteen pence to equal the shilling sterling, whilst in various parts of North America the value of the local "shilling" ranged from 1½d. to 10d., according to the district. Had the denomination been rendered, therefore, as "one shilling," considerable confusion would have resulted, to the detriment of the postal revenue.

According to a popular legend, a copy of the 12d. black played a prominent part in a tragedy enacted in Quebec some sixty years ago.

An elderly Canadian who occupied a small wooden dwelling overlooking the St Lawrence river had occasion to send by post some valuable deeds that had been entrusted to his care, and was engaged one evening in making

up the packet when his good-for-nothing nephew entered the room, with a doleful story of gambling losses, to meet which he implored his uncle's assistance. On the old man declaring his inability to find the money, the nephew, catching sight of the documents, suggested that money might be raised on them. The uncle, however, indignantly refused to entertain such a suggestion, and high words ensued, the uncle replacing the papers in an envelope franked with a copy of the fateful 12d. stamp, and returning it to an iron deed-box standing open on the table, which he closed and locked.

Desperate for the want of money, the young man made a dash to secure the box, and in the struggle for its possession that followed a lamp was overturned and the flimsy wooden structure was speedily enveloped in flames.

Dealing his uncle a final blow, the young man made good his escape, whilst the uncle with a last effort hurled the box with its precious contents through the open window into the deep waters of the river.

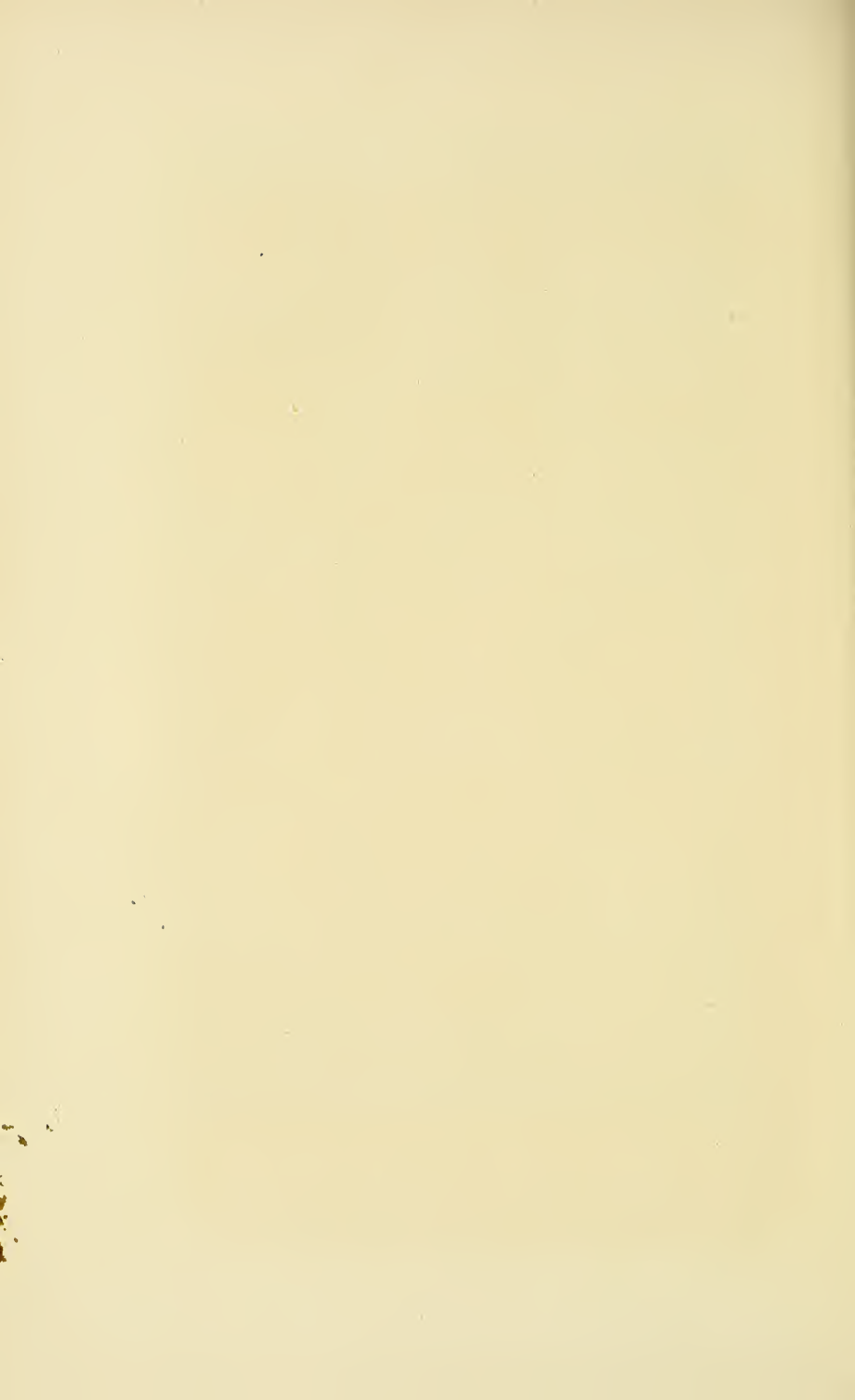
Next day his charred corpse was discovered amongst the smouldering ruins of the habitation, but of the deed-box and its contents nothing more was heard, until forty-one years later, when a powerful dredger was engaged in clearing a channel of the river opposite the spot where this grim tragedy had occurred. One of the crew, observing a bulky object clinging to one of the dredges, managed to secure it, and on examination it proved to be the deed-box which had been missing for more than forty years, with its valuable contents intact and in an excellent state of preservation.

The deeds were subsequently restored to the persons to whom they belonged, the man who rescued the box from the dredger receiving as a reward a sum of money and the cover in which the papers were enclosed, bearing a splendid copy of the rare 12d. black stamp that was ultimately sold at auction for £70. To-day this stamp in



POSTAGE STAMP ROMANCES

- | | |
|-----------------------------|-----------------------------|
| (1) Chinese Stamps of Death | (5) Nicaragua Volcano Stamp |
| (2) Corea's first issue | (6) Sedang |
| (3) Sudan Camel Stamp | (7) Servian Death Mask |
| (4) Indian Georgian Stamp | (8) King Bomba's Stamp |
| (9) The Twelvepence Canada | |



unused condition is valued at £110, and postally used at £80.

Another tragedy of the stamp album is associated with the particular postage stamps issued in China in 1894, in commemoration of the sixtieth birthday of the Dowager Empress.

The preparation of a series of designs for these stamps was entrusted to a certain M. R. A. de Villard, a French artist of repute, occupying a high position in the Imperial Customs Service. Through an unwitting breach of the rigid etiquette of the Chinese Court this commission cost the unfortunate artist his life.

On submitting his designs he incurred severe censure for having abbreviated the inscription "Imperial Chinese Post" on some of the stamps to Imp. Chin. Post., any abbreviation of an official title being in direct contravention of Chinese manners and customs. More heinous still in the eyes of Chinese officialdom was the employment of Imperial purple in the colour scheme for certain values, the use of this colour being strictly forbidden except by members of the Imperial Court. For a time the fate of the hapless artist trembled in the balance, and it was a question whether or not he should be beheaded for his unconscious insult to the throne. At length he was despatched on a forlorn surveying expedition into the heart of Tibet, whence he never returned.

M. Villard recognised that such a journey amounted practically to a sentence of death, and writing on his departure to a friend in England, informed him that in all probability it would be the last letter he would receive from him: a prophecy that unfortunately proved only too true.

Prominent amongst the many stamps with stories will always be the so-called "Death Mask" stamps of Servia; round which centres one of the foulest political crimes of modern history. The dastardly assassination of King

Alexander of Servia and his Queen Draga by military officers on the night of 10th June 1903, which wiped out the Obrenovitch dynasty and paved the way for the restoration of the house of Karageorgovic in the person of King Peter I., surprised and horrified the entire civilised world.

A series of new postage stamps adorned with the likeness of the murdered monarch, which was in readiness for issue at the time of the *coup d'état*, was first overprinted with the device of the Servian arms, thus effectively obliterating the features of the luckless victim of Slavonic treachery, and issued provisionally, pending the preparation of a new permanent series.

Meanwhile M. Eugene Mouchon, most famous of French stamp engravers, was commissioned to prepare a series of commemorative stamps for issue on the occasion of the coronation of King Peter I.

The design of the low values consisted of a plaque showing the twin profiles of King Peter and his ancestor, Kara Georg, the founder of the dynasty. When they came to be issued, however, it was found that the "death mask" of the late King Alexander had been skilfully introduced into the design, and on the stamp being inverted could be clearly traced between the profiles of the two Karageorgovic rulers. This stratagem was ascribed to the machinations of Queen Nathalie, mother of the dead ruler, and her supporters, but all connivance in plot was indignantly repudiated by the veteran engraver, who declared himself innocent of such impudent perfidy.

The "death mask" stamps remain, however, a lasting memorial to one of the greatest historical tragedies of our own times.

Religious prejudices have on more than one occasion been responsible for the withdrawal from circulation of stamps whose designs, etc., have caused offence to the susceptibilities of certain sects or creeds. A case in point

is provided by the first issue of Sudanese postage stamps under the Anglo-Egyptian Condominium with its familiar figure of a native camel postman. The paper upon which these stamps were first printed was watermarked with a curious device, known to architects as a quatrefoil—a cruciform flower characteristic of the Gothic style; but its near relationship to a Maltese Cross apparently passed unobserved by those responsible for the issue, or else they failed to appreciate its dangerous significance in a Mohammedan country.

No sooner had the stamps been placed in use, however, than urgent representations were made to the Sirdar, Lord Kitchener, by the local sheikhs, protesting against the presence of an emblem of the Christian faith on the stamps of the Sudan, and it is reputed that a native rising was narrowly averted by the immediate issue of an order for the watermark to be changed to the more appropriate Star and Crescent of Islam.

For a somewhat similar reason the dies of certain of the Georgian postage stamps of India were recently re-engraved, owing to a careless piece of engraving in the original issue which caused considerable heartburning amongst the Mohammedan population of our great Eastern dependency. Amongst the insignia worn by his Majesty in Mr McKennal's portrait on the Indian stamps is appropriately enough the Order of the Indian Empire; in the representation of which a diminutive figure of an elephant is shown. Now on the majority of the stamps there was not the least doubt as to the animal that it is intended to represent, but on the 2 and 3 annas values the elephant was so poorly executed as to bear a striking resemblance—not to the stately lord of the jungle, but to the humble domestic pig!

This fact did not pass unrecognised by the Mohammedan natives, by whom the lowly porker is regarded as an unclean animal, strictly forbidden by their caste, and

abhorred of all-time Moslems. The grave affront to their religious prejudices, arising from the necessity of applying their tongues to this profane image, caused an immediate outcry amongst the followers of Mohammed, who declined to have anything to do with the despised stamps ; and as a concession to their scruples the dies were re-engraved and fresh printings made with the unfortunate elephant correctly delineated.

In selecting as the design of their 1900 postage stamps a view of the island of Momotombo with its active volcano jutting into Lake Managua, the Nicaraguan Government unwittingly ruined the prospects of the great Panama Canal passing through their territories. According to a recently published work by M. Bunan-Varilla, a distinguished French engineer prominently associated with the construction of the canal, tremendous efforts were made to persuade the Americans to abandon the Panama route for their canal and to make one through Nicaragua.

It was pointed out, however, that, apart from increasing the cost, such a canal would be at the mercy of active volcanoes. The existence of active craters in their country was vigorously denied by the Nicaraguan representatives, but the author of the book managed to secure a number of the current postage stamps showing Mount Momotombo in eruption, and immediately sent one to every United States senator with a paper inscribed as follows:—"Postage stamps of the Republic of Nicaragua—an official witness of the volcanic activity of Nicaragua"—the result being that the Panama route was finally adopted by a narrow margin of four votes.

The eventful career of King Marie I. of Sedang, one of those mythical monarchs who from time to time obtain a temporary notoriety, is interestingly recalled by a series of pseudo-postage stamps purporting to have been issued in his dominions. When the Sedang stamps first reached Europe philatelists did not know quite what to make of

them, and for a short time they were accepted as a legitimate issue, until investigations disclosed their unquestionably bogus character.

The story of Marie, Roi des Sedangs, is recounted at length in a volume on the "Far East," by Mr Henry Norman, who describes it as "one of the most remarkable romances of modern Eastern history." Marie David de Mayrena, the picturesque adventurer who styled himself S. M. le Roi des Sedangs, first made his appearance at Hong-Kong in the spring of 1889, where he was vouched for by the French consul, received by the Governor and generally became the lion of the colony. He had had an adventurous career in the Far East and in the course of his wanderings had reached the territory of a tribe known as the Sedangs, who inhabited the hinterland of Annam, by whom he had contrived to get himself elected as king. He was officially recognised by the French Government and concluded several successful treaties with local tribes, and appears in fact to have made an admirable ruler.

During his stay in Hong-Kong he was magnificently arrayed in a scarlet jacket with enormous galons on the cuffs, a broad blue ribbon, a magenta sash in which was stuck a long curved sword worn across the front of his body, white trousers with a broad gold stripe, and a white helmet with a gold crown and three stars. His notepaper was adorned with a coat-of-arms surmounted by an enormous gold crown, and he instituted an elaborate "Order of Marie I.," which he bestowed on all and sundry of his acquaintances, including the Governor of Hong-Kong himself. Lastly he had a series of postage stamps printed in Paris ostensibly for use in the Sedang country, but in reality for sale to unsuspecting stamp collectors, emblazoned with the royal arms, comprising a shield bearing a lion rampant, crossed swords and the inevitable crown. Several Hong-Kong merchants were granted concessions for the right of developing the country of the

Sedangs, and the star of Marie David de Mayrena was in the ascendant. Unfortunately, however, at this juncture the French colonial authorities changed their policy and decided to annex the region over which King Marie was supposed to reign, denouncing Mayrena as an impostor.

Marie sought the protection of Great Britain, but was refused, so he decided to try Germany, and actually despatched a cable to Berlin offering his allegiance. He had, however, overlooked the fact that his message must pass through the French telegraph office at Saigon, where it was reported to the French colonial authorities, who promptly issued a warrant for his arrest.

Believing himself condemned to death for high treason, Mayrena fled incontinently from Hong-Kong, leaving a budget of debts behind him. A few years later he turned up in Paris, where he lived in excellent style and attracted a great deal of attention.

Responding once more to the call of the East, however, he settled down with one male and several female companions on a small uninhabited island off the coast of the Malay Peninsula, where his somewhat chequered career was brought to an untimely end by the bite of a cobra.

The first attempt at introducing postage stamps into the hermit kingdom of Korea, in the year 1884, was fraught with disaster, being followed by a severe anti-foreign riot, attended with much bloodshed and incendiarism.

Whilst a banquet given by the Postmaster-General in honour of the opening of the newly erected General Post Office in Seoul was being held, an anti-progressive revolution broke out amongst the populace, and an attempt was made to assassinate the king's agent, who staggered into the banqueting hall with blood flowing from a dozen wounds.

The disorder continued for several days, the post office

being burnt to the ground, the postmaster shot and the stock of stamps prepared for the inauguration of the national postal service scattered through the streets. Order was at length restored, but nearly ten years elapsed before another and successful effort was made to establish a post office in Korea.

Comedy as well as tragedy finds place amongst the romances of the stamp album, one of the most diverting being concerned with the issue of postage stamps in Sicily under the notorious and egotistical King Bomba (Ferdinand II.), whose portrait appears on these stamps. The preparation of the design was entrusted to one of the most eminent engravers of the day, Cavaliere Aloysio Juvara of Messina, who submitted a number of essays before one was finally approved by the exacting monarch. Then a difficulty arose over the colours of the stamps, which must include neither red nor green, these being part of the Italian national colours. A suggestion was made that all values should be printed in one colour, but this was obviously impracticable, and a compromise was finally arrived at by the use of shades of the red and green which were quite distinct from those of the Italian flag.

A special postmark had next to be devised in order to avoid the obliteration of the sacred features of King Bomba by the postal officials, consisting of a three-sided ornamental frame, cancelling only the border of the stamp and leaving the King's portrait untouched.

"During the preliminaries necessary to the production of the sacred effigy," writes the late E. J. Nankivell, "the fate of ministers and officials hung in the balance. One official was actually marked down for degradation for having submitted a disfigurement which turned out to be a carelessly printed or rough proof impression."

Less than two years after their issue the stamps of King Bomba were superseded by those of the Neapolitan

Provinces, in which Sicily was incorporated, and subsequently by those of the kingdom of Italy.

The famous "Connell" stamp of New Brunswick provides an interesting record of human vanity and perverseness. A change in the currency of the British North American colonies from pounds, shillings and pence to cents and dollars, necessitated the provision of a new postage stamp issue for the colony, arrangements for which were placed in the hands of the Postmaster-General, the Hon. Chas. Connell, who paid a visit to New York, placing the contract with the American Banknote Co.

A curious conceit led him to have his own ill-favoured countenance substituted for that of his sovereign on the 5 cents stamp, which fact was only discovered when the stamps were about to be issued. The General Council prohibited the issue of this stamp and directed the Postmaster-General to obtain a new design for the 5 cents value, but this Connell refused to do, and enraged at the condemnation of his action, he resigned office and shook the dust of New Brunswick from his feet. His salary at the time was £600, and the incident has been perpetuated in a local couplet, which runs :

"Sax hundred pounds to see his face
Posting around from place to place."

Other romances, gay and grave, and all equally entertaining are to be found within the cyclopædic pages of the stamp album, but space forbids our dwelling further upon this fascinating aspect of the stamp collector's hobby.

XIII

HISTORY IN THE STAMP ALBUM

Not only is the stamp album a volume of romance, but it is also a veritable cyclopædia of history. Its pages reflect the majority of the outstanding events of international politics during the past seventy-three years, and there is probably no keener student of contemporary history than the philatelist.

The introduction of the adhesive postage stamp itself was an historical event of no small import, marking as it did the beginnings of one of the greatest social and economic reforms of the age—Penny Postage.

The histories of many nations are writ large upon their postage stamps, political changes being almost invariably followed by philatelic developments.

Modern France in particular provides a notable instance of the intimate association of philately with the history of our own times.

Postage stamps first made their appearance in France on 1st January 1849, under the republic. The device chosen for representation on the national stamps was the head of Ceres, the Goddess of Agriculture, emblematic of the staple industry of the Gallic nation. It was engraved by the elder Barré, chief engraver to the Paris Mint, the stamps themselves being printed privately by a certain M. Hulot, under contract with the French Government.

Three years later Louis Napoleon was proclaimed President of the Republic, his portrait being substituted for the head of Ceres on the national stamps.

The re-establishment of the Empire on 2nd December

1852 was followed by the issue of a full series of postage stamps adorned with the head of Louis Napoleon, now Emperor of the French, and inscribed " Empire Franc " in place of " Repub Franc," as on the previous issues.

The successful issue of the Italian campaign was signalled by the addition of a laurel wreath to the Emperor's portrait on the new series which made its debut on 1st January 1863.

About this time, when fears were entertained for the life of the Emperor, an interesting essay was prepared in London showing the youthful head of the ill-fated Prince Imperial, destined, should occasion arise, to replace that of his father upon the French postage stamps. Owing to the downfall of the monarchy, however, as the result of the Franco-German War, the head was never requisitioned for use, but the essays are much prized by collectors as souvenirs of a parlous political era.

The invasion of France by the German armies during the war of 1870 led to the overthrow of the Empire, and the " Government of National Defence," anxious to remove all outward signs of the old order, caused fresh printings of postage stamps to be made from the old plates bearing the head of Ceres, the first values being issued in October 1870.

Meanwhile, owing to the investment of Paris, it was impossible to despatch fresh supplies of stamps to the provincial post offices, whose available stocks were speedily exhausted. Accordingly it was decided by the Delegation at Tours to create a provisional issue for use in the region unaffected by the hostilities.

The task of preparing these stamps was entrusted to the branch mint at Bordeaux and the design adopted was based on that of the current issue with the head of Ceres, but the stamps were roughly printed by lithography instead of from electrotpe plates, and were issued imperforate, since no perforating machine was available.



FRANCE'S STORY IN STAMPS

The printing of these provisional stamps was continued until March 1871.

Following the Peace of Versailles, the head of Ceres, as the emblem of the Republic, was again restored to its position on all values of the contemporary postage stamps of France, in place of the portrait of the exiled Emperor.

In 1875, however, an artistic contest was instituted for a national stamp design that should be entirely devoid of political significance, the winning design being submitted by M. Jules Sage, chief designer in a painted glass factory, who took as his subject an allegory of "Peace and Commerce ruling the world through the medium of the post."

The current French postage stamps, originally issued at the time of the great Paris Exhibition of 1900, are typical examples of modern French art and represent the work of some of the most eminent artists and engravers.

They embodied in the first instance three allegorical designs: the first by M. Joseph Blanc, symbolising the watchword of the Republic, "Liberté, Egalité et Fraternité!": a figure of Liberty holding the balance of Equality, with two Cupids disporting themselves at her knee.

On the next group of values appeared originally a design by M. Eugene Mouchon, representing Justice seated, supporting a tablet inscribed "Droits de l'homme."

The high values by M. Luc Olivier Merson are emblematic of the Republic at peace—France being depicted reclining, with one hand grasping a half-sheathed sword, in an attitude of meditation. In the background is an olive-tree.

The Mouchon type of the middle values proving unsatisfactory, the celebrated Sower design of the sculptor Roty, as shown on the 50 centimes piece, was substituted in April 1903, and after passing through numerous vicissitudes has since been adopted for all values in most common use. It is likewise allegorical in character, representing

France in the guise of a sower scattering the good seed of humanity broadcast over the face of the earth.

The rise of the German Empire by the confederation of the numerous petty states is also illustrated in a striking manner by the gradual replacing of their individual issues, first by those of the North German Confederation, and later by the Imperial issues from 1872 onwards.

The present German postage stamps have for their design an allegorical figure of Germania on the low values, whilst the 2 marks value bears a representation of the painting by the celebrated artist, Anton von Werner, emblematic of the union of North and South Germany, with the motto, "Seid Einig, Einig, Einig." The origin of the design is attributed to the present Kaiser, whose suggestion was carried into effect by the artist.

On the 5 marks value appears the only stamp portrait of the Emperor Wilhelm II. extant, who is shown surrounded by his retinue delivering an address on the anniversary of the reconstruction of the German Empire; beneath the picture is the motto, "Ein Reich, Ein Volk, Ein Gott."

The contemporary stamps of the German colonies, first issued in 1910, bear a representation of the Imperial yacht *Hohenzollern*, and are emblematic of the rise of German sea-power, which has been viewed in England with such misgiving.

The foundation of the kingdom of Italy from the various independent states, all of which at one time boasted their own postage stamp issues, provides another example of historical philately. Garibaldi's entry into Naples in December 1860 was denoted by the substitution of the Cross of Savoy for the Bourbon arms on the $\frac{1}{2}$ tornese newspaper stamp of that state.

Finally, in March 1872, the first provisional postage stamps of the kingdom of Italy, embossed with the profile of King Victor Emmanuel II., were brought into use,



THE RISE OF THE GERMAN EMPIRE

gradually replacing the local issues of the federated states, and also, in 1870, the special stamps of the papal authority.

The first Spanish postage stamps were issued on 1st January 1850, in the reign of the notorious Isabella II.; whose portrait they bear. Her flagrant misdemeanours caused her to be driven from the throne, and in 1868 the provisional government had the current stamps overprinted with the inscription, "Habilitado por la Nacion," in token of the republic, being followed on 1st January 1870 by a new permanent issue adorned with an allegorical head of Hispana.

The Duke of Aosta having been elected to the vacant Spanish throne as King Amadeus I., his portrait is found on the national issues of 1872-1873. His reign, however, was short and troubled, and on his abdication in February 1873 the republic was restored, the Spanish postage stamps for the ensuing two years bearing allegorical figures of Peace and Justice.

In 1874 a counter-revolution broke out and at length the monarchy was re-established by the House of Bourbon in the person of Alfonso XII., whose likeness, in various forms, figures on the Spanish stamps down to the end of 1889, when it gave place to that of his son, Alfonso XIII., the present king.

King Alfonso is first portrayed as an infant upon the stamps of 1st October 1889, and later as a cadet at the military academy on the issue of 1900, whilst a modern portrait of the King of the Asturias graces the current stamps of his kingdom.

Of considerable historical interest are the stamps issued in Northern Spain by authority of the Pretender, Don Carlos, who in 1872 caused himself to be proclaimed King of Spain, under the title of Carlos VII.

These stamps bearing a portrait of Don Carlos were of local validity only, serving to frank letters as far as Bayonne

on the French side of the frontier; where French stamps of the requisite denominations had to be affixed to carry the letters on to their destination. The Carlist campaigns and the Hispano-American War are recalled by the war tax stamps issued in Spain in 1874-1879 and 1898.

The chequered history of the Transvaal may likewise be clearly read on its postal issues.

In 1869 appeared the first crude labels of the South African Republic, engraved and printed in Germany, with the arms of the state, and later by various printers in the Transvaal and in Natal, which lasted until 1877, when the state was annexed to Great Britain.

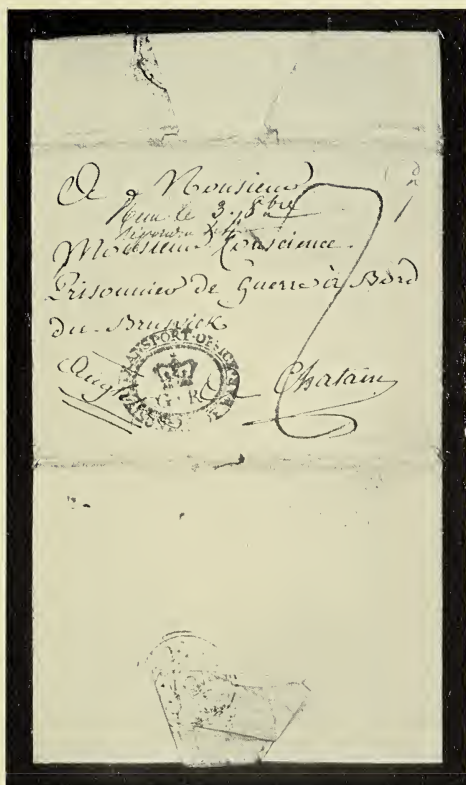
Following the British occupation the available stamps of the first South African Republic were issued in July 1877, overprinted locally with the inscription, "V.R. Transvaal," giving place on 26th August 1878 to a series of permanent design with the profile of Queen Victoria, engraved and printed by Messrs Bradbury, Wilkinson & Co., in London.

Three years later the British annexation was repudiated by the Boers, who re-established the Republic, and following the disaster at Majuba Hill the British forces were withdrawn from the Transvaal, which was handed back to the Boers, subject to the suzerainty of Great Britain.

This event was signalised by the surcharging of the Queen's head stamps in local currency and subsequently by the reissue of national postage stamps with the arms of the South African Republic.

Then came the South African War of 1899-1902 and the reconquest of the Transvaal by the British forces, when on the occupation of Pretoria the contemporary Transvaal postage stamps were issued, under military authority, overprinted with the initials V.R.I. (Victoria Regina Imperatrix), and, following the death of Queen Victoria, E.R.I., in the reign of King Edward VII.

Postage stamps of a permanent type were at length



A PHILATELIC RELIC OF THE NAPOLEONIC WARS

Frank of H.M. Transport Office applied to letters
 from French prisoners of war in England

issued on 1st April 1902, with a portrait of the late King Edward, and mark the conclusion of the conflict between Briton and Boer.

A general postage stamp issue for the Union of South Africa is about to replace the distinctive issues of the Transvaal, marking the last phase in its philatelic history.

Interesting souvenirs of the great Boer War are also found in the stamps of the Orange Free State overprinted V.R.I. and the various provisional issues emanating from besieged towns, notably that of Mafeking, which bears the likeness of its gallant defender, Major-General R. S. S. Baden-Powell.

Many other philatelic monuments to war find place in the stamp album, and indeed the majority of modern campaigns have left their mark upon its pages.

The invasion of the Crimea by the allied forces in 1854 provides the first instance of the use of the postage stamp in war, both English and French stamps of the period being employed by the post offices attached to the forces, distinguished only by the special postmarks with which they were cancelled. The postmark of the British post offices in the Crimea consisted, first, of an elliptical mark containing a crown between two stars, and, later, of a star between two ciphers which is found chiefly on the line-engraved 1d. red, wmk. small crown, but also on the 2d. large and small crown, 6d. and 1s. octagonal and 4d. wmk. large garter.

Various combinations of letters enclosed in a rhomboid of small dots were used by the French military post offices—viz :

- A O Q G (Armée Orient Quartier General)
- A O B S (Armée Orient Bureau Sedentaire)
- A O B C (Armée Orient Bureau Central)
- A O I C (Armée Orient—I, 2 and 3 Corps)
- A O G I (Armée Orient Garde Imperiale)
- A O—A (Armée Orient—offices A to P)

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Reference has already been made to the special issues of French stamps during the Franco-German War. On the German side we have the so-called stamps of Alsace and Lorraine, which, although subsequently used provisionally in the conquered provinces, were in the first instance employed in all parts of France occupied by the German armies.

The special postage stamp issues of the Confederate States of America during the years 1861-1863 call to mind the great American Civil War which for a time divided the peoples of the great republic.

More recently the first issue of Sudan postage stamps overprinted on those of Egypt were almost exclusively employed on the correspondence of the British and Egyptian armies engaged under Lord Kitchener in the reconquest of the Sudan.

Stamps of the British South African Company surcharged "One Penny" and "Three Pence" at Buluwayo in April 1896, and the subsequent issue of Cape of Good Hope stamps overprinted "British South Africa Company," are relics of the great Matabele Rebellion.

The disastrous Boxer Rising in China in 1900 and the siege and relief of the Peking Legations are recalled by the Indian stamps overprinted C.E.F. (China Expeditionary Force) for use by the military post offices attached to the British division of the allied forces.

Indian stamps overprinted "British Somaliland" constitute historical souvenirs of the campaign against the Mad Mullah in 1902-1903.

The recent war in the Balkans between Turkey and the four allied states of Bulgaria, Greece, Serbia and Montenegro has added a large number of specimens to the already very extensive list of war stamps. In addition to the contemporary Greek issues overprinted "Hellenic Administration" for use in the occupied provinces of Macedonia, Thrace and Thessaly, and "Lemnos" for use



STAMPS OF WAR

- | | |
|--|-------------------------------|
| (1) Alsace and Lorraine | (4) Sudan |
| (2) Confederate States of America | (5) China Expeditionary Force |
| (3) British Somaliland | (6) Buluwayo Provisionals |
| (7) Greek Provisional Issues for Macedonia, Lemnos and Samos | |

in that island, we have Turkish stamps overprinted "Mytilene" under the Greek occupation; Bulgarian stamps overprinted for use at Cavalla; various issues of the foreign post offices in Salonica with the postmark of the Greek postal administration; Servian and Bulgarian stamps with the postmarks of occupied Turkish towns, and finally the permanent Greece war issue in two designs, inscribed "Expedition of 1912," the first showing Jupiter in the guise of an eagle with a serpent in its beak soaring above Mount Olympus as an omen of victory, taken from a bas-relief on the west front of the Parthenon at Athens, the work of the sculptor Phidias; and the second depicting the famous vision of the Fiery Cross which, according to popular legend, appeared to the Emperor Constantine the Great in the year 313, with the motto, "In hoc signo vinces."

The victories of peace, no less renowned than those of war, are likewise commemorated in the pages of the stamp album. Several of the South Polar expeditions have issued their own postage stamps, notably those under Sir Ernest Shackleton and Captain Scott, both of whom were supplied with New Zealand postage stamps overprinted "King Edward VII. Land" and "Victoria Land" respectively.

The transfer to Great Britain of certain of the Siamese border states was followed by the issue of special postage stamps for Trengganu, Kelantan and Kedah, whilst the opening up of the erstwhile forbidden kingdom of Tibet was marked by the issue, first of overprinted Chinese stamps, and later by a crude locally produced stamp of the Dalai Lama in a weird and wonderful design, said to represent the legendary "White Mountain Lion of Tibet."

In Morocco the establishment of a French protectorate has led to the organisation of a national post office under French direction, for which a series of distinctive postage stamps was issued in 1912.

The Franco-British *rapprochement* is signalled by the

conjoint issue of the New Hebrides Condominium, with its alternate French and English inscriptions, the design of which is more remarkable for its originality than for any artistic qualities that it may possess.

And so one might continue recounting *ad infinitum* the great events during the past three-quarters of a century that are recorded upon the world's postage stamps.

Apart from the historical significance of certain issues; however, the designs of a large number of stamps, particularly those of a commemorative character, are possessed of considerable historical interest.

The leading incidents in the life and voyages of Columbus, reproduced from celebrated pictures and engravings, are depicted upon the particular postage stamps issued in the United States and certain South American republics on the occasion of the fourth centenary of the discovery of America.

Portugal has commemorated on postage stamps the exploits of her two most famous navigators, Prince Henry and Vasco da Gama.

The Austrian postage stamps of 1908, commemorating the sixtieth year's reign of the Emperor Francis Joseph I., bear in chronological sequence portraits of the rulers of Austria from Charles VI. and the Empress Maria Theresa down to the present ruler, presenting a royal portrait gallery of unique interest.

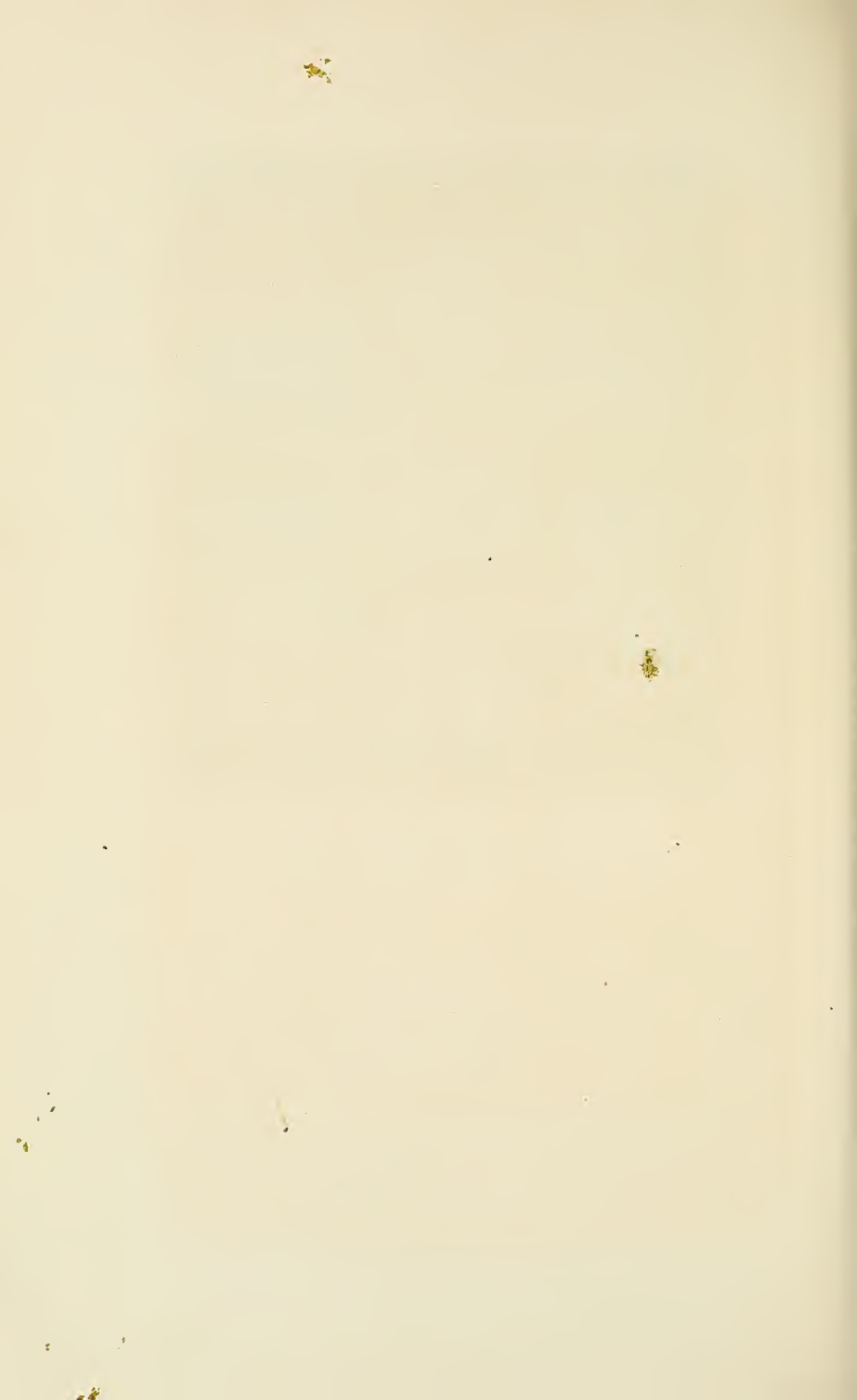
During the present year (1913) a somewhat similar series was issued in Russia to mark the tercentenary of the Romanoff dynasty, the various values showing the likenesses of all Romanoff rulers from the Emperor Michael Theodorovitch down to the reigning Tsar Nicholas II. In view, however, of the protests of the Duma and Holy Synod against the desecration of the royal features arising from the application of the postmark and a consequent disinclination on the part of postal officials to submit the Tsar's effigy to the indignity of cancellation, they were



COMMEMORATIVE STAMPS

AUSTRIA, 1906, "House of Hapsburg"

RUSSIA, 1913, "House of Romanoff"



withdrawn from issue after having been in use for little more than half-a-year.

Of the numerous other specimens of historical and political interest the reader must be left to ascertain for himself, since in the present work we are precluded from more than a brief reference to some of the outstanding instances of "History in the Stamp Album."

XIV

ROUND THE WORLD ON POSTAGE STAMPS

“For to admire and for to see
For to behold this world so wide.”

ONE of the chief claims advanced in favour of stamp collecting as an intellectual pursuit is the intimate acquaintance with the countries of the world that the study of stamps brings in its train.

An extended knowledge not only of the geographical situations of many little-known countries, but also of their inhabitants, flora, fauna, manners, customs and industries is acquired almost unconsciously by the collector who studies his stamps, and tends to broaden his outlook upon the world in general.

The colonial possessions of the great powers and the distribution of the human race, together with the languages and coinages of all nations, are subjects with which the philatelist is thoroughly familiar.

But apart from such general geographical considerations many of the chief sights and wonders of the world are revealed to the stay-at-home stamp collector through the medium of the pictorial stamps which are issued in increasing numbers throughout the world, and thus it is that the average stamp collector's knowledge of foreign lands is, generally speaking, superior to that of any save the much-travelled or widely read non-collector. In fact it is possible for the philatelist by the aid of a factor as potent as the fabled “magic carpet” to indulge in an extended tour of the principal countries, cities and sights of the globe

without once stirring from the comfort of his own fireside—and that through the medium of his stamp album.

Within the past ten or fifteen years the importance of the postage stamp as an advertising medium has been recognised by many foreign and colonial governments, especially in those countries that are desirous of attracting emigrants, and to this end their natural beauties, industries and resources have been made the subject of their stamp designs, with gratifying results.

The practice would appear to have originated with the administration of the erstwhile Congo Free State, who in 1894 put forth a handsome series of pictorial postage stamps illustrative of life and scenery on the Congo, reproduced from a great panorama by two famous artists, which was one of the features of the Antwerp Exhibition of that year.

A similar series was issued about the same time by the British North Borneo Company for use in that state, the subjects including a Dyak chief, a Malay stag, a sago palm, an Argus pheasant, a Malay dhow, a crocodile and a view of Mount Kini-Balou, the principal mountain of the island of Borneo. The name signifies literally "Chinese widow," and has reference to a native legend respecting a certain Chinese prince of Brunei, who became enamoured of a beautiful female spirit that inhabited the mountain fastnesses.

Journeying on one occasion to make her an offer of marriage, he lost his footing in the darkness and was dashed to death down one of the rocky precipices of the mountain.

On subsequent issues of the North Borneo Protectorate are represented a number of other specimens of local flora and fauna, together with a view of Jesselton, the seat of administration, and the signing of the treaty with the Sultan of Brunei.

The example set by North Borneo and the Congo State

was followed in 1897 by Newfoundland, Britain's oldest colony, whose issue of that year, commemorating the 400th anniversary of the discovery of the New Isle by Jean Cabot and the sixtieth year of Queen Victoria's reign; was illustrative of the colony's chief industries and natural resources. The subjects include mining, logging and fishing, and a representation of the seal of the colony showing "Fishermen bringing gifts to Britannia." Sport in the form of caribou hunting and salmon fishing is also depicted, and local scenes, such as Cape Bonavista, the landfall of Cabot, an iceberg off St John's and groups of seals and ptarmigan.

One of the latest developments in the industries of Newfoundland, papermaking, is represented on the 10 cents stamp of 1910, which bears a view of the paper-mills at Grand Falls.

British Guiana's Jubilee issue comprised two designs illustrative of natural wonders in the colony, the first being the celebrated Mount Roriamá on the Venezuelan border, a huge square block of pink sandstone rising to a height of 7500 feet, broken up into innumerable terraces and discharging cascades at several points.

The Kaieteur Falls of the Potaro river, forming the subject of the second design, are about the finest in Guiana, and indeed in the world. The river is precipitated over an abrupt cliff 741 feet high, and at the flood the falls are 370 feet across.

A series of pictorial postage stamps issued about the same time in the native kingdom of Tonga or the Friendly Islands Protectorate in the Western Pacific is also worthy of comment. The designs are based on a series of local photographs taken in the group by Josiah Martin, a professional photographer of Auckland, N.Z., who received a special commission from King George of Tonga for the purpose. On the highest value appears an excellent panorama of the picturesque harbour of Vavau, the port of



ROUND THE WORLD ON POSTAGE STAMPS

Greece (the Acropolis and Stadium, Athens). Siam (Temple of Light, Bangkok)
 Mexico (Falls of Juanacatlan, Mount Popocatepetl, Cathedral of Mexico). Tonga (Parraquet)
 British Guiana (Mount Roriana and Kaiteur Falls). Jamaica (Llandoverly Falls)
 New Zealand (Lake Wakitipu and Mount Earnslaw, Milford Sound and Pink Terrace, Rotomahana)

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Neiafu, and one of the finest harbours in the Pacific. Before Germany renounced her claims to the group in favour of Great Britain it was a German naval coaling station. According to Mr Basil Thompson's "Savage Islands," the flat-topped eminence on the right is named Talau, whilst at the entrance to the harbour, in the distance, may be seen Hunga Island.

The volcanic islands of Tofau and Kao in the Haabia group are shown on the 2s. value—Tofau, on the left, having a lake three miles in extent in the base of the crater on a level with the sea. This volcano is 280 feet in height, the last eruption taking place in 1885. Kao, on the right, 5000 feet high, forms a perfect cone.

A prehistoric monument, which forms the design of the 3d. value, stands in the middle of a shady plain and is known locally by the name of Haamonga, but the history of its origin is lost in antiquity. The trilith is formed of neatly squared blocks of coral, hardened by exposure to the elements, each of some 50 tons' weight. In the centre of the cross piece a cup-shaped depression has been hollowed out, and is believed to have been intended to receive the blood of human sacrifices.

Other designs of the same series show a spreading bread-fruit tree and its fruit, a cluster of coral and a gaily plumed parakeet.

Perhaps one of the handsomest series of pictorial postage stamps ever issued is that emanating from New Zealand in the year 1898, and depicting many of the beauties of lake and mountain scenery for which the young dominion is justly famous. All of the designs represent the work of local artists, and were obtained in open competition, the preparation of the dies and plates being, however, entrusted to Messrs Waterlow & Sons, of London.

In the South Island we have the snow-capped peak of Mount Cook, the highest point in the Southern Alps, which appears on the $\frac{1}{2}$ d. and 5s. values, and Mount

Earnslaw with Lake Wakatipu at its base on the 2½d. Milford Sound, the grandest of a number of similar coastal inlets which in formation closely resemble the Norwegian fjords, is shown on the 2s. stamp, whilst Pembroke Peak on the shore of the Sound will be found on the 2d. value.

Amongst the volcanic wonders of the North Island are the famous White and Pink Terraces of siliceous sinter at Rotomahana (4d. and 9d.) on the shores of the beautiful hot springs, and the volcano, Mount Ruapehu (1d. and 5d.).

A Maori war canoe, sheep-killing kakas or hawk-billed parrots, the curious apterix and a brace of sacred huia birds form the subject of the remaining values.

A pictorial stamp design that never fails to attract the attention and arouse the curiosity of the young stamp collector is that of the postage stamps of British New Guinea or Papua, the subject of which is a curious native vessel known as a "Lakatoi" passing the village of Hanuabada on the shores of Port Moresby. It is referred to as follows by Mr A. E. Pratt in his work, "Two Years amongst New Guinea Cannibals":—

"Those who are familiar with the postage stamps of British New Guinea must, no doubt, have often wondered what manner of strange craft is depicted thereon. The stamp bears a representation of a boat, or rather a raft, carrying two gigantic sails resembling the wings of some weird bird, and the whole appearance of the vessel is one that arouses curiosity. . . . This is the lakatoi, the remarkable trading vessel of the hereditary potters of Hanuabada, a little village not far from Port Moresby. The hamlet with its neighbour Elevada is built partly on land and partly on piles in the water.

"For weeks before the annual trading expedition Hanuabada is full of life. At every turn one comes upon women

crouching on the ground, fashioning lumps of clay into the wonderfully perfect pottery for which the village is famous. The menfolk, although they do not condescend to take part in the actual fashioning of the pots, are good enough to dig the clay, which they take out of the ground with a stone adze—a flat stone blade lashed to the shorter extremity of a forked stick, the longer extremity forming the handle. . . .

“ When many hundreds of pots have been completed the Hanuabada people begin to think about the disposal of their wares. Their great market is Paruru, a long way up the coast. They barter their pottery for sago with the natives of that district, and it is very curious to note that this extensive trading organisation on the part of an utterly savage people has been in existence from time immemorial, and is no imitation European method. To reach Paruru the potters must undertake a perilous voyage, for which they are dependent on the tail of the south-east monsoon.

“ Then comes the preparation of the craft, the lakatois. Several hundred large dug-out canoes are brought together, and are moored side by side at the landing-stages in groups of six or ten. While this is being done many people are out in the forest cutting rattans and bamboos for lashing the dug-outs together, and for the upper framework of the rafts. Across the canoes, after they have been ranged at the proper distance (amidships, about six inches apart, although their taper ends cause a wider gap at bow and stern), are placed long bamboos, extending a considerable distance beyond the gunwales of each canoe, at regular intervals, stout bamboo uprights are erected, and to these the horizontal cross bamboos are strongly lashed with fibre and cane, until the whole framework is perfectly rigid. To the cross framework the potters fix down a floor of split bamboo, and all round the outer edges they wreath dried grass to prevent slipping as one

steps on board. This platform overlaps all round the raft fore and aft, and the cross pieces are very strong and firmly lashed. Openings are left in the floor above each dug-out to enable the pottery to be stored in the holds of the canoes. A clear space is left on the platform extending about six feet from bow to stern, and on the whole of the intervening space houses are erected in skeleton bamboo framework. These can be entirely covered in with mats to afford a shelter in stormy weather, or in rain. The roofs as well as the sides are formed with mats. Wooden masts are now stepped amidship, and held in place with stout stays of fibre, and then the lakatoi is ready to receive its sails. These resemble vast kites, and were formerly made of native matting stretched upon an outer frame of bamboo, but are now made of calico. It is difficult to describe their form, and they can best be understood by a study of the illustration. (*Vide* the postage stamp vignette.)

"Why the strange segments should be cut out of the upper part leaving two great wings, I have never been able to discover. The sails of the lakatoi are of themselves things apart. Being stretched on a frame they cannot bulge, but swing like boards. Their points rest on the deck and work freely in a socket. The sails are hung lightly to the masts by braces, and there is no clewing up. In spite of their rigidity they are quite manageable, and in case of sudden squalls can easily be let go. The lakatoi is now ready for use—perhaps the most remarkable-looking craft that ever went to sea."

The Omaha exhibition series of the United States portrays characteristic scenes of western life chiefly taken from well-known pictures, whilst the scene entitled "Farming in the West," representing a western grain-field with a long row of ploughs at work, on the 2 cents denomination, is from a photograph.

"Troops Guarding Train," showing a detachment of



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Congo Free State (Port of Matadi and Inkissi Falls). North Borneo (Sago Palm and Crocodile)
 Newfoundland (Logging, Caribou Hunting, Cabot's ship "The Matthew" leaving the Avon)
 China (Temple of Heaven). Bahamas (Queen's Staircase) New Guinea (Lakatoi).
 Russia (Kremlin, Moscow)

U.S. soldiers convoying an emigrant train across the prairies, and "Western Mining Prospector" with his pack-mules in the mountains searching for gold, are from drawings by the celebrated delineator of western life, Frederick Remington. This series provides another striking example of propaganda by postage stamp.

Within the past few years a large number of the French colonial possessions have been provided with pictorial postage stamp series representing life and scenery in the various colonies with a view to encouraging emigrants—an example which it is somewhat surprising has not been followed by their astute neighbours the Germans.

A panther in ambush, a woman of the Bakalois tribe and a grove of cocoanut palms at Libreville form the designs of the stamps of the French Congo. An ant-eater, a native gold-washer and a grove of cocoanut palms at Cayenne are representative of French Guiana, whilst fierce-looking Somali warriors, mounted and unmounted, appear on certain stamps of the French Somali coast, the lower values showing one of the stone mosques at Tadjourah, across the bay from Djbouti.

The stamp designs of Gaboon, in French Equatorial Africa, comprise a native Congolese warrior in full war-paint, a view of Libreville, the chief settlement, and the head of a native woman.

Rubber constitutes the chief wealth of the French West African colonies, and the stamps of French Guinea bear, appropriately enough, a scene showing a caravan of rubber-porters fording a stream at Kitim, whilst those of the adjacent colony of Mauritania show two native merchants crossing the desert with an ox laden with bags of raw rubber. Both of these designs are from the brush of the talented artist, M. de la Naziere, painter to the French Colonial Office, who has prepared a series of designs typical of native life and customs for each of the six colonies of French West Africa.

Three views in Guadeloupe adorn the current stamps of that West Indian island, showing respectively Mount Houillement, the crater La Souffriere and the port of Pointe à Pitre. Gustavia Bay, in the island of St Bartholomew, appears on the postage due stamps of the same colony.

Native types from the four provinces adorn the postage stamps of Indo-China. Transport by palanquin in Madagascar is depicted on its postage stamps and the palace of the governor at Antananarivo on the postage due series.

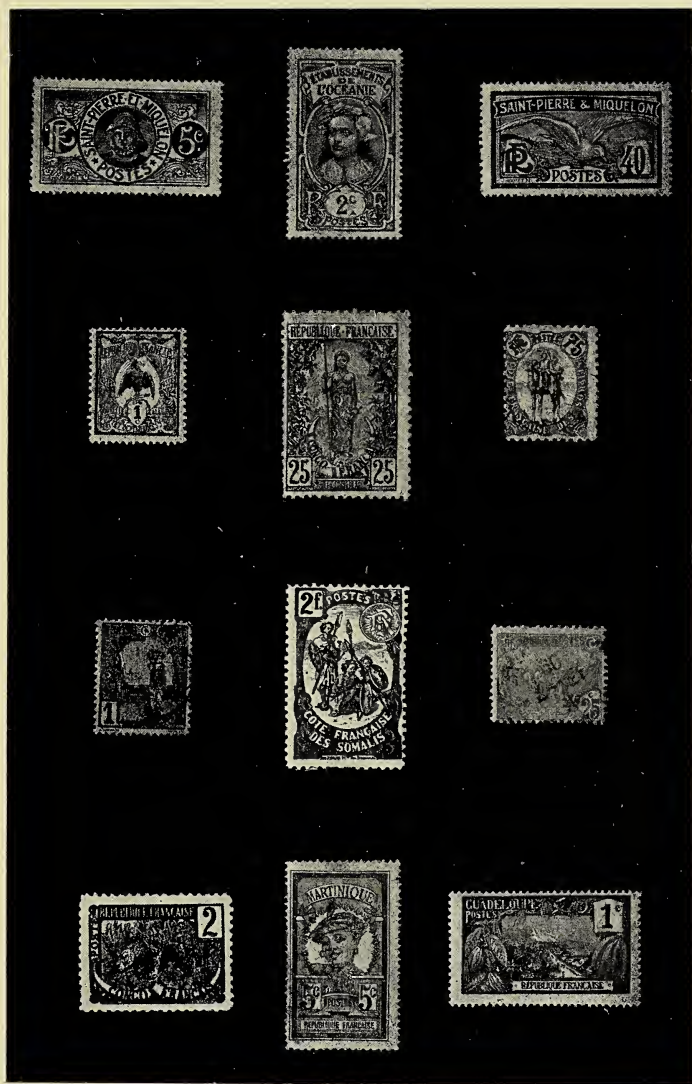
Martinique, the chief French West Indian island, gives us two portraits of native girls and a view of Fort de France, the principal settlement; whilst the fisheries, forming the staple industry of the colony of St Pierre and Miquelon at the mouth of the St Lawrence River, are perpetuated in the designs of the current postage stamps, showing respectively a native fisherman, a seagull and a fishing vessel.

Of the French possessions in the Pacific, New Caledonia has a curious local bird known as a "cagou," a view of the harbour of Noumea and a typical "Islands" trading barque. The stamps of the French Oceanic Settlements have for their designs the head of a Tahitian girl, two Kanakas and a panorama of the fertile valley of Fantaua.

The island of Reunion, in the Indian Ocean, presents on its low-value postage stamps a local map; on those from 20 to 75 centimes a view of the capital, St Denis, together with the arms of the colony, and on the franc values the settlement of St Pierre with the crater Dolomieu in the background.

Lastly we have the dependency of Tunis, whose stamp designs reflect the glories of the civilisation that once was Carthage, side by side with her present prosperity.

The Mosque of Kairouan shown on the current low values was formerly the chief seat of Mohammedan



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teaching and science, and pilgrims came to it from all parts of Tunis and the Mohammedan Empire.

A native ploughing under the direction of a French colonist, symbolical of the modern resources of the dependency, is depicted on the next group of values, whilst a relic of a former civilisation in the ruins of Hadrian's aqueduct, near Tunis, appears on the values 35 cents to 75 cents. The franc stamps depict an ancient Carthaginian galley, and in panels on either side of the central picture are shown the Goddess Tarut and the Punic Horse (on the left) and a votive altar before a pine wood (on the right).

A mounted mail-carrier arriving at a mountain village as portrayed on the parcel post stamps is typical of the introduction of modern facilities for communication under the Gallic regime.

Bosnia, "the Orient in Europe," as it has been called, is renowned for the barbaric splendours of its mountain scenery, a number of its principal beauty spots being reproduced on the pictorial postage stamps first issued in 1906.

The first value, 1 heller, bears a view of the town of Doboj, near the Austrian frontier, built round the foot of an isolated hill which is crowned by the ruins of an ancient citadel.

Mostar, the chief town of Herzegovina, lying between the mountains of Hun and Padvelish and straggling for nearly ten miles along the banks of the Narenta river, appears on the 2 heller stamp, whilst on the 20 heller is shown the famous bridge of Mostar built by Italo-Dalmatian architects in the Turkish era, a bold arch uniting 57 feet above the river. On the keystone is inscribed the date 974 (Hegira epoch), corresponding to 1566 of the Julian Calendar. The road over the bridge is only wide enough for foot passengers and is guarded at either end by strong block-houses, now long fallen into disuse.

The twin towers of Jaice, a town situate at the juncture of the Verbas with its tributary the Pliva, near the famous Pliva Falls, are depicted respectively on the 3 heller and 2 kronen values. The Pliva Tower, an ancient royal fort constructed in imitation of the Castello de Novo at Naples, occupies the summit of an eminence outside the town, whilst the celebrated Lucas Tower dates back to the fourteenth century.

On the 5 heller stamp is shown a magnificent panorama of the Pass of Narcuta in the Narenta Valley with the snow-capped Prenj mountain (6300 ft.) rising in the background. A view in the valley of the Rama adorns the next value (6 heller), whilst the picturesque valley of the Verbas appears on the 10 heller stamp.

The Tourist Pavilion on the shore of the beautiful Lake of Jezero, near Jaice, is depicted on the 35 heller, the three remaining views being taken in the Bosnian capital, Sarajevo.

Sarajevo, a general view of which is given on the 25 heller stamp, is a city of 30,000 inhabitants, built on either bank of the river Miljacka and lying at the foot of Mount Trebevi (4980 ft.). It is a picturesque city of a decidedly Oriental character and contains much of interest. Amongst the principal sights of the town should be mentioned the Carshija or Bazaar (45 heller and 1 kronen), a labyrinth of narrow streets full of uncovered stalls, where one may purchase anything from a piece of meat to a handsome native embroidery or bas brasswork.

Amongst the wonders of the world that have formed the subjects of stamp designs in their respective countries are the Sphinx and Pyramids of Cheops (Egypt), the Falls of Niagara (United States, 1900), the Kremlin of Moscow and the Winter Palace, St Petersburg (Russian Tercentenary series, 1913), the Temple of Heaven in the Forbidden City at Pekin (China, 1909), the Cathedral of Mexico and the Statue of Montezumez (Mexico, 1900), the Queen's



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Staircase near Nassau (Bahamas), the Victoria Falls of the Zambesi (Rhodesia, 1905), the Grand Harbour of Valetta (Malta), the Acropolis of Athens (Greece, 1896), and the Hermes of Praxitiles in the Olympian Museum (Crete, 1908), "Wat-Chen" or Temple of Light at Bangkok (Siam, 1906), Sydney Harbour (New South Wales, 1888) and the Llandoverly Falls (Jamaica, 1900).

XV

CELEBRITIES OF THE STAMP WORLD AND THEIR COLLECTIONS

THE distinction of being the owner of the world's greatest stamp collection belongs to Herr Philippe la Renotiere von Ferrary, an Austrian nobleman residing in Paris, who is reputed to have spent upwards of a quarter of a million sterling upon its formation. It comprises every issued stamp, envelope, post card and wrapper from the earliest date down to the present day, in all their numerous varieties both in used and unused condition, many countries being highly specialised, and is strong in reconstructed sheets, etc. Every known rarity is included, amongst them no fewer than five copies of the Post Office Mauritius, the only known copy of the 1 cent British Guiana 1856, three of the circular 2 cents of the same country, and a brilliant array of Hawaiian Missionaries. The present value of the collection is impossible to determine, but cannot be far short of a million pounds, as it was commenced as early as 1864, and neither trouble nor expense have been spared to secure examples of every stamp issued. Naturally, Herr von Ferrary has for many years enjoyed the pick of the market, anything really special being first offered to him by the various dealers who act as his agents.

At one time he was a frequent visitor to London and other leading philatelic centres in search of additions to his collections, his expenditure amounting to several thousands of pounds annually. Of late years, however, he has lived more or less in retirement, and has taken no prominent part in philatelic life, although the collection

has been continued in the charge of an eminent Parisian philatelist as curator, with the assistance of secretaries.

Several notable collections of the early days were acquired by Herr von Ferrary and incorporated in his own collection, notably that of the late Judge Philbrick, which he purchased for the then record sum of £7000, and the collection of Sir Daniel Cooper, first President of the Philatelic Society, London, for £3000 in 1878. He was also the purchaser of the Thornhill collection of Australians.

This great collection occupies an entire room in the Ferrary mansion in the Rue Varennes, the walls of which are surrounded by an unbroken line of cupboards, in which the collection, mounted on loose leaves on a special system, is contained in a large number of portfolios, arranged in alphabetical order.

Few collectors have been privileged to inspect this magnificent collection, the owner being extremely reserved and disliking publicity in any form, so that no details of its contents are available. It is said, however, to be beautifully arranged and mounted, and almost every stamp a perfect specimen.

On the death of its owner, it is understood that this world-famous collection has been bequeathed to a museum in Paris.

To range the other great collections of the world in the relative order of their importance would be a matter of great difficulty, and the gulf between the Ferrary collection and its closest competitors is so great that one cannot with any degree of certainty pick out one that can be definitely regarded as the second collection in the world.

Probably the extensive and valuable collection of Mr George Worthington of Cleveland, Ohio, undoubtedly the finest in America, is entitled to be ranked second amongst the world's most notable collections, its value being considerably in excess of £100,000. It is strong in unused

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rarities and blocks of four, and includes two copies of the 1d. Post Office Mauritius on original and the 4d. wood-block error of the Cape of Good Hope in a block of four with three 1d. stamps all printed in red. An unique item is a copy of the 2 cents Hawaiian Missionary issue on original envelope, used, together with a pair of the 3 cents United States, 1851.

The Worthington collection is naturally rich in United States rarities and one of the most highly prized specimens is the only mint copy of the 15 cents, 1869, with inverted centre, whilst the companion 30 cents is similarly represented, but of this latter three other copies are known. Amongst the scarce early Postmasters' stamps of the United States, Mr Worthington possesses the finest known copy of the 10 cents Baltimore on the original envelope, and in addition an unique pair of the 5 cents of the same issue. The Confederate Postmasters' Provisionals, issued during the American Civil War, are also a very fine lot. A magnificent array of "Sydney Views," including a mint block of four of the 1d. Plate I. is likewise a feature of the leading American collection.

A few years ago Mr Worthington made known his intention of leaving his philatelic treasures to the city of Cleveland.

The leading English collection to-day is undoubtedly that formed by Mr H. J. Duveen, the well-known art expert, which, although commenced as recently as 1892, is probably of equal intrinsic value to the Worthington collection referred to above. The Duveen collection, occupying close upon one hundred large volumes, is remarkable not only for its completeness, but also for the beautiful condition of the specimens and for its scientific arrangement.

Amongst the most highly specialised sections are those devoted to the postage stamps of Mauritius, Switzerland, British Guiana, Nevis. A number of the rarest pieces

came out of the famous Avery collection, which sold in 1909 for the record sum of £24,500.

The Mauritius collection, composed largely of unused specimens, includes both the 1d. and 2d. "Post Office," together with the 1d. used on original and an unique block of four of the 1d. "Post Paid" in unused condition. There are also a number of reconstructed plates and a block of four of the 2d. late impression.

Chief amongst the many notable items in the Duveen collection of Switzerland is a magnificent block of six of the 10 cents Double Geneva from the left-hand top corner of the sheet, with marginal inscriptions. The 5 cents yellow-green large eagle is represented by a block of twenty, and the blue-green by one of twelve. Another unique item is a block of fifteen of the scarce "Dove" stamp of Basle. The other Cantonal issues are equally strong, as well as all the Federal stamps, making one of the finest specialised collections of this difficult country extant.

In the British Guiana collection are a pair of the 2 cents rose, 1850-1857, used on a letter, and the 4 cents of 1856 on sugar paper—another great rarity.

The collections formed by the late Earl of Crawford and Balcarres were, prior to their dispersal shortly before his death in 1913, without doubt the most valuable and important in Great Britain. Lord Crawford, who was for many years associated with the Royal Philatelic Society as Vice-President and afterwards as President, was universally recognised as the foremost philatelic student of his day, and his collections were monuments of scientific study and research.

The Crawford collections were confined to the postage stamps of the British Empire, the United States, Italian States and a few other selected countries, and represented the highest form of philatelic specialism in their respective sections. They were uniformly arranged on historical and scientific lines, involving the expenditure of a large amount

of time and vast sums of money, and it is unlikely that they will ever be equalled. Included in these celebrated collections were, in addition to the issued stamps in their many varieties, in many cases the original drawings of the designs, engravers' and printers' proofs, essays, colour trials, reprints, forgeries, etc.; in fact everything bearing in the slightest degree upon the history of the stamps displayed; and they provided the finest examples extant of the modern postal and historical school of philatelic specialism, of which the Earl may be said to have been the founder.

A remarkable feature of the collections was the exhaustive manner in which every page was annotated in his lordship's own fine handwriting, setting forth the fullest and most minute particulars of the stamps, and thus reconstructing their entire history. Whilst abroad on his yacht, the *Valhalla*, Lord Crawford was wont to spend the greater part of his time writing up his collections, whose pages bear eloquent testimony of the deep study and research that had been expended upon them.

The Crawford collection of United States postage stamps was acknowledged to be the finest and most comprehensive in the world, and caused quite a sensation when displayed before the Collectors' Club of New York a few years back.

No fewer than forty-five quarto volumes were required to contain this magnificent accumulation of philatelic treasures garnered from the markets of the world, and representing a complete record of the postal issues of the Great Republic.

Amongst the rarities contained in this collection were a number of the scarce Postmasters' Provisional stamps, issued prior to the introduction of the regular Government issue in 1847, by the postmasters of various United States cities on their own initiative, to facilitate the repayment of postal charges. They include the only known copy of the 5 cents Annapolis, and one of the 10 cents Baltimore on white paper, of which only two others exist.

The Great Britain albums, to the number of twenty-five, likewise contained a choice array of proofs, essays, colour trials, together with many historical items which are quite unique ; the regular issues in great profusion and all their varieties, and a complete range of the overprinted official stamps of the government departments (withdrawn in 1904) with many of the rarest examples shown in large blocks. This collection was prefaced by an almost complete unused sheet (containing 175 copies) of the first postage stamp, the One Penny Black of 1840, and this is supplemented by a similar large unused block of 168 of the companion stamp, the rare 2d. blue "without lines." A part sheet of 219 stamps of the celebrated V.R. 1d. official essay also found a resting-place in the wonderful collection of the late Grand Steward of Scotland.

The Italian States postal issues, contained in twenty volumes, were also remarkably complete, the rare stamps of Sicily, Tuscany, etc., being represented by complete unused sheets. Of a similar comprehensive description were the several collections of various British colonies, occupying no fewer than eighty volumes.

Portions of the Crawford collection were at various times exhibited in public and gained several notable awards, including the Championship Cup at the London International Exhibition of 1906, for his lordship's collection of Great Britain ; a silver-gilt medal at Berne, in 1910, for a small collection of the Neapolitan States ; and two gold medals at Vienna last year for collections of Modena and the first issue of the United States.

In the realm of philatelic literature, Lord Crawford also attained great prominence, his library of philatelic works being the finest and most complete extant, and numbering several thousand volumes. Both the library and collections were entrusted to the care of Mr E. D. Bacon, the eminent philatelist.

Other notable English collections have been those

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formed from time to time by Mr M. P. Castle, M.V.O., J.P., President of the Royal Philatelic Society, chiefly composed of Australian stamps, several of which have sold for considerable amounts. A specialised collection of Europeans formed by the same philatelist, in sixty-seven volumes, fetched nearly £30,000 about thirteen years ago. Of recent years Mr Castle has turned his attention to West Indians and British Guianas, of which he has got together important collections.

The specialised collections of a number of countries formed by Mr L. L. R. Hausburg, another prominent member of the Royal Society, are likewise of an important character, the Hausburg collection of "Sydney Views" being without doubt the most comprehensive in the world.

Probably the leading collection of the stamps of Great Britain, after that of the late Earl of Crawford, is the property of Mr Sydney Loder, and is valued at something like £18,000.

Another valuable specialised collection is that of the postage stamps of New South Wales formed by Mr Harvey Clark.

Within the past few years some notable collections have been made by Mr H. J. Reckitts of Petersfield, comprising the stamps of Greece, Bosnia and a marvellously comprehensive collection of the twentieth century issues of the British colonies in all their varieties, including an unique range of proofs and colour trials of a large number of colonies. This is in all probability the finest collection of modern colonial stamps in the world and is worth some thousands of pounds.

Reference is made elsewhere in this volume to the famous Taping collection in the British Museum, which at the time of its bequest to the nation was second only in importance to the celebrated collection of Herr von Ferrary. There are a large number of other collections in Great

Britain valued at from £1000 to £5000, but the best known in the philatelic world are those already mentioned.

America also boasts some notable collections of a specialistic nature, of which those of Mr Charles Lathrop Pack of Lakewood, N.J., the well-known forestry expert, afford a prominent example. Mr Pack commenced collecting in 1870, and has concentrated his efforts upon the issues of a few selected countries. His collections of Canada and British North America, generally, are probably without rival, and containing, *inter alia*, no fewer than seven copies of the rare Twelvepence Canada, including used and unused pairs, three of the Connell stamp of New Brunswick and the rare 1s. orange Newfoundland on laid paper. Mr Pack's studies cover also the stamps of Uruguay, Brazil, Argentina, Cape of Good Hope, Victoria, New Zealand and New South Wales, and represent an enormous amount of specialist research. Within the past few years they have secured for their owner a large number of high awards at international stamp exhibitions throughout the world.

Other prominent American collections are those of Mr W. H. Crocker of San Francisco, Mr F. C. Foster of Boston and Mr H. E. Deats of Flemington, N.J. The Crocker collection is chiefly notable for the fine condition of the specimens, and includes many notable rarities, being valued at something like £20,000. The "Sydney Views" are particularly fine, whilst there is a magnificent used block of four of the 24 cents U.S.A., 1869, with inverted centre, and a beautiful copy of the Milbury Postmaster stamp on original envelope.

Mr F. C. Foster's collection of United States and possessions and British North America is likewise rich in rarities, amongst them what is probably the finest display of Confederate Postmasters' Provisionals in existence. The regular issues of the United States are highly specialised, including an unique set of the *premier gravures* of 1861.

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The Hawaiian Islands section has for its *chef d'œuvre* the only complete reconstructed plate of the 2 cents black on blue-grey Missionary.

The United States collection formed by Mr H. E. Deats is ranked amongst the great specialised collections of the world, and formed the basis of a standard work on the "Postage Stamps of the United States," by John N. Luff. One of its chief gems is the only copy known of the primitive postage stamp of the Boscawen N. H. Postmaster. This collection is also valued at close upon £20,000.

Of a like value is the leading Australian collection, the property of Mr Harold J. White of Scone, N.S.W., which is confined to the stamps of the Australian continent and is perhaps the most comprehensive accumulation of these classic issues extant. The "Sydney Views" number about 675, of which 40 are unused, and are carefully plated in accordance with the latest authorities. There are three plates of the first Penny Laureated Head, and all plates of the same series on watermarked paper are shown complete. The Queensland and West Australian collections are also very strong, the latter containing that *rara avis*, the 4d. with inverted swan. South Australia, Tasmania and Victoria are also well represented, constituting without doubt the greatest collection of Australian postage stamps that has been brought together.

A prominent place amongst the great collections of the world must be accorded to the wonderful unused general collection formed by Senor Jorge E. Rodriguez of Buenos Ayres, which was exhibited at the Paris International Stamp Exhibition of 1913, where it was awarded the Grand Prix, the collection occupying a separate annexe to the exhibition hall. The most highly specialised sections are those devoted to the stamps of the Argentine Republic, Buenos Ayres and Uruguay. Most of the popular rarities are represented, including the 1d. and 4d. Woodblock errors of the Cape of Good Hope, 12d. Canada on laid

paper, 3 lire Tuscany, first issue Moldavia complete, 5 cents and 13 cents Hawaiian Missionaries, a grand lot of Swiss Cantonals, etc. The collection is arranged in forty-two large albums *de luxe*, and although of comparatively recent formation bears evidence of a considerable amount of study and research on the part of its owner.

With the exception of the celebrated Crawford collections, which have now been dispersed, we have dealt in this chapter only with a few of the more notable collections that are actually in existence to-day. Many equally famous accumulations of philatelic treasure have been brought together in the past and have been sold for sums ranging from £1000 to £45,000.

XVI

NATIONAL STAMP COLLECTIONS

THE importance of philately as an historical and scientific study has received recognition at the hands of many governments, and official stamp collections for reference purposes are maintained by the majority of postal administrations. They are kept up to date by means of the "Specimen" copies of all new issues of postage stamps made by countries adhering to the Universal Postal Union, which are distributed by the Central Bureau of the Union at Berne. About seven hundred sets of every new postage stamp series are required for this purpose, imprinted on the face with the word "Specimen," or its equivalent in foreign languages, Great Britain receiving three sets (one each for England, Scotland and Ireland), and the United States forty-three, which are distributed amongst the postal administrations of each state in the Union.

Specimen stamps find their way from time to time on to the market and are possessed of a considerable amount of philatelic interest. In a specialised collection of a country or group they should undoubtedly find place, and indeed a very interesting collection can be made, composed entirely of stamps overprinted "Specimen," or its equivalent. The value of specimen stamps in the philatelic market is a somewhat moot point, since it should be borne in mind that such stamps are demonetised and their value is consequently solely dependent upon their actual philatelic importance, whilst at the same time the numbers overprinted of each denomination from $\frac{1}{2}$ d. to £100 face-value are precisely the same, and therefore all are actually of the

same equivalent value. It is somewhat difficult, in consequence, to reconcile with this axiom the fact that the customary charge for such stamps in the philatelic market to-day is based on about two-thirds of the original face-value of the "specimen."

The collection of "specimen" stamps in the possession of the British Post Office was, prior to the transfer of the G.P.O. from St Martin's-le-Grand to its present site in King Edward Street, preserved in the Record Room of the former building, which also contained the archives of the British Postal Service, and an unique accumulation of proofs, essays and colour trials of all British postage stamps, including a complete range of stamps from the *imprimatur* sheets—viz. the first impressions from each plate submitted for the approval of the Inland Revenue authorities, and initialed before the general printing was proceeded with, the word *imprimatur* being, of course, from the Latin and signifying "Let it be printed." Unfortunately, owing to the limited space available, the collection was not arranged in such a manner as to permit of its being examined by any save the favoured few, but it was understood that some efforts are to be made to provide more suitable accommodation in the new building with a view to making the official collection available for inspection by philatelic students, although so far as can be ascertained nothing has yet been accomplished in that direction.

With a few notable exceptions, however, these official collections are not open to the general public, but in a small number of countries, Great Britain, Germany and the United States amongst them, there are important public stamp collections that are available to the general public for purposes of comparison and research. For the most part they are to be found in the national postal museums of the various capitals, notable exceptions being the English, Scottish and Irish national stamp collections,

which are displayed in the public museums of London, Edinburgh and Dublin.

Most famous of all the national stamp collections is that in the Imperial Postal Museum, Berlin, which was founded originally by Secretary of State von Stephan, first Postmaster-General of the German Empire, in 1874. It is housed in a wing of the Ministry of Posts at the corner of the Mauer and Leipzigerstrasse, a view of which is shown on the current mark postage stamp of the German Empire, and includes most of the standard rarities, such as the 1d. and 2d. "Post Office" Mauritius, circular 2 cents British Guiana, 1851, 12d. Canada, Cape "Woodblock" errors, 1d. and 4d., Baden 9 kreuzer green error of colour, 1851, Tuscany 3 lire, Hawaiian Missionaries 2 cents, 5 cents and 13 cents, etc. The museum contains, in addition, a most interesting exhibition of models, prints, maps, etc., illustrative of the rise and development of the postal service in all parts of the world. It is to the indefatigable efforts of Judge Lindenberg, one of the doyens of German philately, who for many years acted as its curator, that the stamp section owes its present state of perfection. A notable feature is the truly magnificent array of German proofs and essays, as well as a fine range of those of other countries, together with the actual dies and plates used in the production of the stamps of the German Empire and German states.

An annual grant of £1500 is made by the Imperial Government towards the upkeep of the Postal Museum, whilst additions to the stamp collection are obtained by exchanging rare stamps off official correspondence, etc., with a prominent firm of German stamp dealers. The museum is open four days in the week from 11 A.M. to 2 P.M., and is visited by stamp collectors from all parts of the world.

Next in importance comes the British national stamp collection bequeathed to the nation by the late T. K. Tapling, M.P. for the Harborough Division of Leicestershire,

by whom it was begun at the age of ten and continued until his untimely death in April 1891, when only thirty-six years of age. During his lifetime he expended vast sums of money on the collection, and for some years he enjoyed the pick of the philatelic market. Amongst the notable collections he acquired from time to time to supplement his own treasures, were those of Mr W. E. Image, W. A. S. Westoby and the Bros. Caillebot of Paris, paying for the latter the sum of £5000.

More than 100,000 specimens are included in this wonderful collection, which is practically complete down to the end of the year 1890, and its intrinsic value is said to be in excess of £100,000.

Under the will of its late owner the collection passed into the hands of the trustees of the British Museum, its arrangement and classification for public exhibition being entrusted to that eminent philatelist, Mr E. D. Bacon, who was himself an intimate friend of Mr Tapling.

The task occupied between seven and eight years, and it was not, in fact, until the early part of October 1903 that the collection was on view in its entirety, although individual sections had been displayed from time to time as completed.

The stamps are shown in three large cases with vertical slides faced with glass on both sides, and specially constructed at a cost of £3600, which admit of the close inspection of the specimens without risk of injury.

They are located in the centre of the King's Library, where they may be inspected daily between the hours of ten and four, and it is the bounden duty of every British stamp collector to make himself familiar with this great accumulation of philatelic treasures. The strongest sections are those devoted to the stamps of Great Britain and colonies and European states, whilst the inclusion of a number of reconstructed sheets greatly enhances its value to the philatelic student for purposes of reference.

A few of the principal rarities are kept for greater security in a small safe, but may be viewed on application in the Cracherode Room at the extreme end of the King's Library, in special hand cases with glass fronts. They include a fine used copy on original of the 1d. and an unused specimen of the 2d. "Post Office" Mauritius, 2 cents Hawaiian Missionary, circular 2 cents British Guiana and a number of other valuable stamps.

It is greatly to be regretted that no effort has been made by the British Museum authorities to keep the collection up to date since it came into their possession, and indeed numerous offers of assistance from both philatelic and official sources have been declined on the grounds that the space available would not permit of any extension of the collection.

At the fifth Philatelic Congress of Great Britain, held in Edinburgh, 1913, however, a strong committee of philatelists was appointed to approach the trustees of the British Museum with a view to obtaining powers to continue and extend the national collection.

Paradoxical as it may seem, the Taping collection of postage stamps, whilst treated with apathy by the Museum authorities themselves, is by far the most popular with the general public of all the exhibits in the great national storehouse. Every day numbers of stamp collectors, from the marvelling schoolboy to the advanced philatelic student examining and comparing varieties, may be seen intently studying the contents of the cabinets.

The nucleus of the fine collection in the Royal Scottish Museum, Chambers Street, Edinburgh, was bequeathed by the late Rev. Mr Dunbar-Dunbar of Sea Park, Forres and Kinloss—a philatelist of over forty years' experience, and one of the leading stamp collectors in Scotland. It comprised over 18,000 specimens, chiefly early issues, mounted in six large albums, and was of a general character, embracing the stamp-issuing countries of the world. Whilst

the bequest was being prepared for public exhibition, it received a notable addition in the form of the magnificent general collection formed by Mr Rae Macdonald, F.F.A., of Wester Coates Avenue, Edinburgh, numbering 15,000 stamps, which was largely complementary to the Dunbar-Dunbar collection.

The combined collections, mounted on 384 sheets, are displayed in two special vertical cabinets, similar to those of the Tapling collection.

Although few of the standard rarities are represented the collection is a fairly comprehensive one, covering a wide range of countries and including many varieties which are seldom met with.

The Cape of Good Hope display includes both of the Woodblock errors, but the 12d. Canada is represented by a proof only. In Barbados there is a fine copy of the rare "1d. on 5s." provisional, and other scarce British colonials in the collection are 3d., 6d. and 1s. first issue New Brunswick and 6d., 1s. Nova Scotia, together with a number of the scarce provisionals of the Oil Rivers Protectorate.

One of the strongest sections is that devoted to the stamps of British Guiana, which includes both the 1 cent and 4 cents with error in motto "Damus Petimusque vicissim"—reading "Patimus."

Holland and Bavaria are also well represented, containing a number of large blocks and complete sheets, as well as the Dutch colonies, which are really a very fine lot.

Practically no attention has been given, however, to the writing-up or arrangement of the collection, and consequently it is by no means easy to differentiate the different varieties. Moreover, little or no attention appears to have been paid to the collection by the authorities since it was first placed on view, and numbers of specimens have become detached from their mounts and have slipped

down to the edge of the frames, where they are liable to become torn or creased and their intrinsic value destroyed.

From a standpoint of value the Scottish national stamp collection is entirely eclipsed by that in the Science and Art Museum at Dublin, the gift of the late Duke of Leinster, who was an ardent philatelist. This is particularly strong in the postage stamps of Great Britain, the display of the overprinted departmental issues in unused blocks of four being without equal in the philatelic world.

The collection has been enriched from time to time by contributions of stamps from a number of foreign and colonial governments, and amongst other rarities it includes a fine copy of the 4d. "Inverted Swan" of Western Australia.

There are several public stamp collections of lesser importance in various parts of Great Britain, notably in the museums of Huddersfield, Taunton, Cardiff and Dundee, and the public libraries of Wandsworth, Thornton Heath and Swadlincote, and at the Royal Colonial Institute, Northumberland Avenue, London.

An important historical collection of British postage and revenue stamps from the earliest times has also recently been presented to the Leeds University by Mr W. Denison Roebuck, an eminent philatelic student of that city.

The official stamp collection in the United States National Museum at Washington, which has been open to public inspection since October 1894, is of a high degree of philatelic interest, including as it does some thousands of proofs and colour trials of all United States postage stamps, as well as a complete range of the issued stamps themselves, and a number of official collections presented by various foreign governments.

Portions of the official collection have been displayed from time to time at exhibitions held in different parts of

the United States and also in Paris, and it has been supplemented by purchases of United States colonial issues and by the specimen copies of new issues received from the Postal Union Bureau.

It was recently decided to employ the services of a professional philatelist to remount and arrange this collection, and a large number of applications were forthcoming for this attractive position for which a good salary was offered. It is proposed to obtain a series of cabinets such as are in use at the British Museum for exhibiting the entire collection.

Supplementary to the official stamp collection is the extensive and valuable general collection donated to the museum by Mr Cromwell of New York, which has been kept up to date by additions forwarded by its former owner. It is displayed in twenty-five large frames and contains a fine range of modern British colonial issues up to the £1 value, and a good showing of Cape triangulars, including three "Woodblocks." The early Spanish are notable, but the United States are by no means strong.

An interesting collection of "Specimen" stamps, chiefly twentieth-century issues, belonging to the Postal Department of the State of New York, is displayed in the Institute of Science and Art, Brooklyn, N.Y.

Worthy of note are also the Australian stamp collections in the Sydney Technical Museum and the Tasmanian official stamp collection; but the South African official collection is said to be comparatively unimportant, although the Cape Town Museum contains an exhibit of surpassing interest for all stamp collectors in the form of the original electrotypes from which the so-called Cape "woodblocks" were printed.

A few years ago an attempt was made to form a great national stamp collection for India and a large number of donations of stamps were received from various quarters, the intention being for the collection to be displayed in

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the Victoria Memorial Hall, Calcutta. The scheme would appear, however, to have fallen through, and nothing has been heard of the collection for some years.

Of the official stamp collections on the continent of Europe those in Berne and Paris are available to the public view, but no particulars are available at the time of writing regarding these in other capitals.

Much valuable philatelic knowledge may be gleaned by the enthusiastic collector from a careful study of these public collections, and their value to the hobby is incalculable.

It is greatly to be hoped that in the future they may become more numerous and comprehensive as the knowledge of philately spreads and the army of collectors goes on increasing year by year.

XVII

A ROYAL HOBBY

STAMP collecting has been aptly styled "the King of Hobbies and the Hobby of Kings," and certainly few collecting pursuits can boast so large a number of adherents amongst rulers and princes. In courts and palaces stamp collecting has always enjoyed a very considerable vogue and to-day the number of royal philatelists is perhaps greater than at any previous period.

Foremost amongst stamp-collecting royalties is H.M. King George V., whose philatelic proclivities are widely known ; but although for many years it has been common knowledge that his Majesty was a stamp collector, few people realise the deep and active interest that he has taken in philatelic affairs. His interest in the hobby has never been that of a mere trifler and dabbler in stamps, but that of a keen and earnest student. In writing to a correspondent some years back on the subject of stamp collecting, the then Duke of York wrote, "It is one of the greatest pleasures of my life," and this view he has fully maintained.

It is generally believed that King George first began to collect stamps in his midshipman days on board the old *Bacchante*, but the fact of his being a collector did not become known until the year 1890, when, at a luncheon given at the Portman Rooms on the occasion of the opening of the London Philatelic Exhibition of that year, the late Duke of Edinburgh and Saxe-Coburg, himself an ardent philatelist, announced: "To-day Prince George of Wales starts, nay probably has started, from

Chatham in the *Thrush*, to the command of which he has been appointed. I am sure you will join with me in wishing him a prosperous and pleasant voyage. He also is a stamp collector, and I hope that he will return with a goodly number of additions to his collection from North America and the West Indies."

Prince George fulfilled his uncle's expectations and brought back from this and subsequent voyages many valuable philatelic souvenirs of the countries and colonies that he visited.

Three years later the King entered upon his public association with philatelic affairs, which he maintained up to the time of his accession to the throne.

At the annual meeting of the Philatelic Society, London, held in March of that year, intimation was received that the Duke of York was desirous of becoming a member of the Society, and he was duly elected as Honorary Vice-President, an office in which he continued until May 1896, when on the death of the Earl of Kingston he succeeded to the Presidency. He has throughout taken a keen interest in the work of the Society and has on numerous occasions displayed portions of the royal collections at its meetings. The papers which he presented before the Society were also of an important and scientific character, revealing deep philatelic knowledge and research ; that dealing with the British postal issues of the last reign constituting a standard work.

It was largely due to his present Majesty's influence that permission was accorded the Philatelic Society in 1907 to assume the title of the Royal Philatelic Society, London, allowing its members the privilege of appending the letters F.R.P.S.L. (Fellow of the Royal Philatelic Society, London) to their names.

On the demise of the late King Edward VII. he was reluctantly compelled, by reason of his high office, to resign his official connection with the Royal Philatelic Society, of

which, however, by his express desire, he remains patron. His successor in office was the late Earl of Crawford.

His Majesty is also patron of the Sydney Philatelic Club and of the Swedish Philatelic Society.

In view of his Majesty's well-known Imperialistic tendencies it is not surprising that the royal stamp collection should be limited to the postal emissions of the British Empire, of which it is undoubtedly one of the finest extant. Although containing many unique and available items, however, its intrinsic value is by no means so great as is commonly reputed, and certainly does not reach the £100,000 or so at which it is not infrequently placed. The most highly specialised sections are those devoted to the stamps of Great Britain, Mauritius, Hong-Kong, British Guiana and certain of the West Indian colonies. Amongst numerous desirable and interesting specimens in the King's Great Britain collection may be noted the artist's original pencil sketch of the celebrated Mulready envelope and a pair of rough water-colour sketches showing the general effect of the first "Queen's Heads," the 1d. black and 2d. blue drawn by Sir Rowland Hill and submitted by him to the Chancellor of the Exchequer for his approval. There is a magnificent array of stamps of all issues in imperforate condition cut from the *imprimatur* sheets submitted to the Board of Inland Revenue for registration, of which only a single sheet of each denomination exists. The collection of the British stamps of King Edward's reign is probably the most comprehensive extant, owing to King George's intimate association with the production of the series, as Prince of Wales, and includes the unimaginative essays submitted by Messrs De La Rue & Co., showing commonplace portraits of the late King Edward in field-marshal's uniform adapted to the frame designs of the Victorian issue; the original sketch of the approved design by Emil Fuchs, M.V.O., R.B.A., and the various trial impressions with the

corrected poise of the head, initialed by the late King, and finally with the modification of the oak and bay wreath as suggested by Queen Alexandra.

The unissued £5 stamp, the trial printing of the 2½d. in mauve on blue paper, the experimental 1d. in the design of the Transvaal stamps, and the abortive 2d. "Tyrian plum," withheld from issue on account of the death of King Edward, are all represented—the latter by an unused pair from the corner of a sheet, and the only used copy known, on a letter addressed to his Majesty (as Prince of Wales) and bearing the date, 5th May 1910. All the regular issues and their varieties are represented complete, and in addition the collection contains an unique display of the scarce official issues overprinted for use by various Government departments, and withdrawn in 1904. Prominent amongst the many rarities are three £1 Queen's head stamps overprinted "I.R. Official" in mint unused condition, an unused pair and a single used copy of the scarce 6d. King's head "I.R. Official," and both single copies and mint pairs of the 2½d., 1s., 5s., 10s. and £1 of the same series. The "Board of Education" official stamps are shown complete, both used and unused. These are only a few of the many notable items in one of the finest collections in the world of the stamps of Great Britain.

Second in importance of the royal collections is that of the stamps of the Island of Mauritius, containing both the 1d. and 2d. of the famous "Post Office" issue of 1847, the former used and the latter unused. The 2d. blue is the finest unused copy of this rarity known, and was purchased by auction at Puttick & Simpson's in 1904 for the record sum of £1450 by an agent of the then Prince of Wales. The subsequent issues are practically complete, the post-paid issue containing a magnificent unused block of five of the 2d. value, including the scarce error "Penoe" for "Pence" in the value inscription, purchased in 1910 for £500, and a single unused copy of the same. A speciality has been made

of stamps in blocks of four, which are much in evidence throughout the collection.

A secretary is employed to maintain the royal collections, the curator of which was the late Mr J. A. Tilleard, M.V.O., Hon. Secretary of the Royal Philatelic Society, who was for many years associated with the philatelic activities of his present Majesty. Most of the new specimens acquired for the collections are purchased on behalf of the King by a special agent, who is a familiar figure in the London stamp market. Of recent years, however, many important additions to the royal collections have been obtained direct from a well-known West End stamp dealer, who has a standing commission to secure philatelic rarities for "the first stamp collector in Europe." Another leading firm of stamp dealers are entrusted with the supply of all new issues of British colonial stamps to his Majesty.

King George has been a frequent exhibitor at stamp exhibitions, and has been awarded a number of medals for his display. He personally opened the Philatelic Society's Exhibition at the Water-Colour Institute in 1897, where he made his debut as an exhibitor with a collection of Indian stamps. Portions of the royal collection were afterwards shown at philatelic exhibitions held at Effingham House in 1901; the Royal Horticultural Hall, 1906; the Imperial Stamp Exhibition, Caxton Hall, in 1908; at the International Philatelic Exhibition, Berne, in 1910; and the South Essex Stamp Exhibition, Walthamstow, 1911. It is understood, however, that his Majesty will not again exhibit in public except under the auspices of the Royal Philatelic Society.

The King possesses, apart from his private stamp collection, a number of albums of stamps with which he has been presented on various occasions. At the time of his marriage he was the recipient of a selection of rare specimens from the members of the Philatelic Society,

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London, and the Canadian Government has twice forwarded for his acceptance complete sets of particular issues of the Dominion.

During his Empire tour in 1901 his Majesty received a complete collection of Australian stamps from the Commonwealth Government, and also a choice lot of "Sydney Views" from the members of the Sydney Philatelic Club. A collection of the curious and interesting stamps of his state, contained in a beautiful silver album of native craftsmanship, came from the Maharajah of Kashmir, and a number of similar souvenirs are amongst the royal philatelic treasures.

The practical nature of his Majesty's philatelic knowledge has on more than one occasion been put to the test, and in addition to the majority of the stamps bearing his portrait, he was consulted regarding the designs of the British Edwardian issue. It is, however, by no means generally known that King George is the actual designer of what is admittedly the most effective postage stamp of the last reign.

This is the Canadian issue bearing the portrait of King Edward VII., which was designed by King George in conjunction with Mr Tilleard.

While on a visit to England in 1902 Sir William Mullock, the Canadian Postmaster-General, consulted the then Prince of Wales respecting a new issue of Canadian postage stamps bearing the likeness of the late King, and H.R.H. not only offered the desired advice as to the printing of the stamps, but took an active part in the composition of the design. With a view to ensuring the continuity of the Dominion's stamp designs, it was decided to retain the general features of the frame of the then current stamp, with the addition of two Tudor crowns in place of the maple leaves in the upper corners. The portrait of the late King selected for presentation in this setting was taken from a photograph made about the time of his

coronation in 1902, depicting his Majesty in robes of state.

The delicate task of engraving the master die of the original design was entrusted to the well-known London house of Perkins, Bacon & Co., famous as the printers of the first adhesive postage stamp, but the manufacture of the plates and the actual printing of the stamps was carried out by the American Banknote Co., of Wellington Street, Ottawa, contractors to the Canadian Government, to whom the die was forwarded on completion. On its receipt, however, the contractors declared that the plates could not be made from this die, and only consented to proceed with the work on the Dominion Government threatening to have the plates made in England by Messrs Perkins, Bacon & Co.

However, they destroyed much of the pristine beauty of the original design by cutting a number of extra diagonal lines in the background, thereby altering the exquisite poise of the head, and by retouching the corner tablets containing the value, making them larger and clumsier than in the original die. The actual engraving of the original die is attributed to Mr J. A. C. Harrison, a well-known engraver and designer of both postage stamps and book plates.

Worthy sons of a philatelic father, both the Prince of Wales and Prince Albert are enthusiastic stamp collectors, although comparatively little is known of their philatelic activities. The collection of the Prince of Wales at least was commenced at a very early age and, unlike that of his royal parent, is not limited to the stamps of the British Empire, although he is credited with a decided penchant for the interesting issues of his namesake colony, Prince Edward Island.

In 1906, when only twelve years of age, H.R.H. was the first entrant for the London Philatelic Exhibition of that year, where he had two exhibits, both marked "Not for

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Competition," in the form of specialised collections of the French colonies and Liberia, the latter being practically complete from the first perforated issue, most of the stamps being in pairs, and all in superb condition.

Both of the young princes visited this Exhibition, and won golden opinions for the amount of philatelic knowledge they displayed. When in London the Prince of Wales is often to be seen, in company with his tutor, visiting the leading stamp dealers' establishments in search of additions to his collection.

As Duchess of York, Queen Mary was credited with the ownership of a modest stamp collection, but her interest in the hobby has never approached that of the King or the Prince of Wales.

The stamp collection of the late Duke of Edinburgh, second son of Queen Victoria and uncle of King George V., the first member of the British royal family to associate himself prominently with philately, was of a general character, embracing the stamp-issuing countries of the world, and contained a number of notable rarities. Some of the strongest sections were those devoted to the stamps of Uruguay, Cyprus, Gibraltar, Heligoland, Ionian Islands and Malta. The Duke of Edinburgh was amongst the exhibitors at the London Stamp Exhibition in honour of the jubilee of penny postage in 1890, in the promotion of which he took an active interest, and also at the Jubilee Philatelic Exhibition, seven years later, where he displayed a limited number of rarities in a special class. On 19th December 1890 H.R.H. became Honorary President of the Philatelic Society, London, an office in which he continued until his lamented demise in 1901.

The late Duke of Clarence is also reputed to have been a stamp collector, although he was never prominently associated with the hobby.

Amongst other royal devotees of the cult may also be noted ex-King Manuel of Portugal, whose specialistic

tendencies are said to incline towards the issues of Portugal and her colonies, and Brazil, which, as an Empire, was united with the Portuguese throne.

King Alfonso of Spain is also a stamp collector, and it is recorded that whilst on an official visit to the late King Carlos of Portugal in 1903 he expressed a desire to possess a complete set of the postal emissions of Portugal and her colonies. It was found, however, that no complete collection of the obsolete issues remained in the hands of the Portuguese Government, and accordingly it was decided to make a special printing of all stamps of which no originals existed. These are familiarly known to collectors as the "King of Spain reprints," and a few years ago a complete set of them was presented by King Manuel to the Royal Philatelic Society. The other collections of the King of Spain are believed to consist chiefly of the stamps of Spain and the Spanish overseas possessions, together with a valuable collection of French postage stamps, which he received from the Government of that country.

Another illustrious philatelist is Queen Helénè of Italy, who is as enthusiastic a stamp collector as her royal consort, King Victor Emmanuel, is a numismatist. She honoured with her patronage the International Philatelic Exhibition held in Turin in 1911, and has on several occasions been the recipient of valuable collections of postage stamps from foreign governments who have become acquainted with her favourite hobby, including complete series of the United States, the Argentine Republic and France.

Both the Crown Prince and the Princess of Sweden are enthusiastic stamp collectors, Prince Gustav Adolf being patron of the Swedish Philatelic Society.

Other royal stamp collectors include Queen Maud of Norway, Princess Charles of Denmark, the King of Siam, the Khedive, the Crown Prince of Servia, the Hereditary Grand Duke of Mecklenburg-Strelitz, King David of

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Buganda, the late Mikado of Japan, Prince Doria Pamphily of Italy, Prince Boris Shah of Skoi, some of the German royal princes and innumerable minor royalties and dignitaries, amongst them several members of the Russian royal family and a number of Indian maharajahs.

Stamp collecting can therefore lay just claim to the distinction of being a veritable "Royal Hobby."

XVIII

PHILATELIC FINANCE

It is a common fallacy to regard stamp collecting as an expensive pastime, and I have before me as I write a recent cutting from a London evening journal containing the very illusory statement that stamp collecting is essentially a rich man's hobby. Nothing could be further from the truth, for, on the contrary, it is really the most democratic of hobbies, appealing equally to every section of the community, and although there are a large number of wealthy philatelists, the vast majority of stamp collectors will be found amongst those who are able to expend only a few pounds a year on their hobby, but who can, by the outlay of a few shillings a week, in course of time build up a collection every whit as complete and full of interest in its way as one formed by some millionaire philatelist, and representing the expenditure of some thousands of pounds.

There can be little question that the widespread popularity enjoyed by stamp collecting as a hobby to-day is due in a large measure to the excellent investment that a judiciously formed collection affords. The demand for good-class stamps in fine condition is constantly increasing, and the money that the careful collector puts into his collection is calculated to produce a substantial increase upon his original investment in course of time.

Indeed stamp collecting occupies an almost unique position amongst present-day hobbies in the opportunities it affords for sound investment. Stamps have in fact, on more than one occasion, been declared to offer as safe an investment as Consols with a much higher rate of interest.

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A good stamp collection is also a readily marketable commodity should the collector at any time wish to realise, and he is assured at the lowest computation of a return of at least 10 per cent. on his investment, apart from the interest and pleasure derived from its formation.

The average collector is therefore assured that the money is by no means thrown away, but is gradually forming a really valuable nest-egg upon which he can fall back at any time if necessity arises. In fact, it provides a practical solution of the problem of eating one's cake and having it too. For whilst the collector is deriving interest and relaxation from the pursuit of his hobby, the intrinsic value of his collection is steadily increasing. In fact, a good stamp collection may be regarded as one of the most desirable forms of life insurance available.

It must not be deduced, however, from these remarks that stamp collecting is a royal road to fortune, which is far from being the case, and it is as easy to lose as to make money by it. Knowledge and discrimination are as essential in philately as in any other pursuit, and the collector must pass through his novitiate before he can hope to succeed at the hobby.

Only long experience and an intimate knowledge of stamps of all countries can produce the insight necessary to the would-be successful investor in stamps, as in any other commodity.

Whilst the purely monetary aspect of the hobby has but little attraction for the true philatelist, the investment side of the hobby is actually one that no stamp collector can afford to overlook. Even the schoolboy, whose expenditure on his collection amounts perhaps to only a few shillings annually, requires to know that his pocket-money is not being entirely lost.

Broadly speaking, even a small specialised collection of a more or less popular country or group is more readily saleable than an average general collection, for the simple

reason that it is more likely to contain scarcer and more out-of-the-way varieties than one composed of a scattered representation of a number of countries. The average general collection contains some hundreds of stamps catalogued at 1d. and 2d. each, whose value to a stamp dealer is practically nil, since he can readily purchase them wholesale at a few shillings per thousand; although, owing to the cost of sorting, cleaning, cataloguing and advertising, he cannot afford to retail them at less than 1d. each. In purchasing a collection, therefore, the dealer will ignore these commoner varieties, basing his price only upon the more desirable specimens. Consequently collectors are frequently disappointed because they can obtain only a few pounds for a collection of some thousands of 1d. and 2d. stamps.

On the other hand, in a specialised collection such stamps would in all probability be in the minority, or at least counterbalanced by the better-class specimens, and the price obtained will be proportionately high.

In compiling a stamp collection for investment purposes great discretion requires to be exercised both in the choice of the country or group to be collected, and also in the condition of the specimens. Perfect condition is of course essential, and pairs, blocks or strips, stamps on original envelopes and any curious and out-of-the-way varieties should be included wherever possible. Careful arrangement, classification and writing-up a collection also serve to enhance its value, not only from an æsthetic, but also from a purely commercial standpoint.

In collecting stamps for investment it should also be borne in mind "the better the stamp—the better the investment"; one stamp at 5s. is infinitely preferable to ten at 6d. or sixty at 1d.; for of the latter every dealer will have an ample stock, but the former he will probably be glad to obtain.

It may be taken also that the value of a collection as a

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whole, provided it is fairly complete, is greater than the total of the values of the individual specimens it contains. Eminent philatelists not infrequently make handsome additions to their incomes by the sale at a considerable profit of highly specialised collections of countries of whose stamps they have made a special study.

To advise the collector as to those stamps which offer the best and soundest investment is a somewhat difficult matter, but in the present state of the stamp market almost any of the older issues of European countries, South American and the British colonies are calculated to show a steady increase in value year by year. Modern British colonial stamps of the Edwardian era in fine used condition may also be regarded as good property at present market prices. Owing to the general cheapening of postage throughout the world the higher values are but little employed for postal purposes, and those of some of the smaller colonies are really much scarcer in used condition than catalogue quotations would lead one to suppose.

Great Britain, France, Holland, Belgium and Canada are all very sound countries for philatelic investment just now, but a fair amount of capital is required to form a really representative collection of any one of them.

Line-engraved stamps of almost any country and imperforate stamps in unsevered blocks or strips, especially upon original covers, are certain to appreciate in value. Proofs and essays of all descriptions are also a safe investment at reasonable prices. The majority of stamps issued between the years 1887 and 1900 cannot be recommended as an investment, neither can the recent Edwardian and Georgian series of Great Britain on account of the wholesale speculation which has taken place in these issues.

Some of the smaller European countries, such as Denmark, Norway, Sweden, Luxemburg, Bosnia, Bavaria, Wurtemberg, etc., and the early stamps of Austria, Spain, the

German and Italian States, are likely to improve in value in the near future, and will probably never be cheaper than they are to-day, and the same may be said of the West African colonies of Great Britain. A few pounds expended now upon the groups indicated will undoubtedly show a substantial return within the next few years.

During the past decade very satisfactory results have been obtained by subscribers to the various new issue services, which undertake to supply collectors with all new postage stamps as they appear for a small percentage above their face-values. In a number of instances the stamps supplied have, from a variety of causes, had a very short life, and consequently have risen rapidly to many times their original face-values. One stamp costing originally 2s. 6d. plus 10 per cent. in a new issue service seven years ago is worth £3, 10s. in the market to-day.

Phenomenal rises such as this are naturally, however, few and far between, but a large proportion of the British colonial stamps of the last reign have increased considerably in value in view of the many changes that have taken place in connection with their manufacture, and for some years there has been evidenced a veritable "boom" in King's head stamps of all descriptions.

Owing to the enormous quantities of modern stamps which are imported in unused condition, this form of philatelic speculation cannot be recommended, except as a gamble pure and simple.

Examples of collectors who realised substantial returns from the pursuit of their hobby in the early days of philately are numerous. One gentleman who commenced collecting stamps in 1859 and kept a strict account of his expenditure, thirty-five years later sold for £3000 stamps which had actually cost him only £69.

Another whose collection represented an expenditure of £360 disposed of it without difficulty for £4000, and a small collection formed between the years 1882 and 1897 at a

total cost of £25 was valued at the end of that period at £360.

Such cases are, however, seldom met with to-day, but it is open to every stamp collector to realise a generous return upon his investment, provided his collection is formed upon practical and rational lines.

A few general hints on the valuation of a stamp collection will no doubt be acceptable to many young stamp collectors, although they can only be given on the broadest possible lines, and are subject to considerable limitation under special circumstances. Whilst the prices given in catalogues must necessarily form the basis for valuing a stamp collection, it will be obvious that to value the stamps according to catalogue prices would be absurd. Catalogue prices are those at which the dealer is prepared to sell particular stamps, and naturally, if he is to make a living, he cannot afford to buy and sell a stamp at one and the same price. A margin of profit has therefore to be allowed between the buying and selling price of a stamp, increasing in ratio to the comparative plentifulness of certain specimens—that is to say, that the higher the catalogue-value of the stamp, the larger the proportion of that price the dealer will be prepared to pay for it.

Let us assume that a general collection has a catalogue-value of £100. Unless it contains something really choice, the owner will be fortunate if he can dispose of it for £30. On the other hand, a small collection of the same catalogue-value in fine condition might readily fetch £75. It is quality rather than quantity that determines the market-value of a stamp collection.

In forming a rough estimate of the market-value of a general collection the following table may prove of service.

Stamps priced at less than 3d. in the catalogue should be ignored altogether.

Stamps cataloguing from 4d. to 6d. each may be reckoned at about 1s. 6d. per dozen.

Stamps catalogued at from 6d. to 5s. at quarter catalogue.

Those from 5s. to 10s. at one-third catalogue, and those pricing from 10s. to 30s. at about half catalogue.

Stamps cataloguing from £2 to £5 fetch on an average about half catalogue ; sometimes more, sometimes less, according to condition and popularity.

From £5 to £20 no hard-and-fast rule can be laid down, as so much depends upon popularity, but three-quarter catalogue is perhaps a fair average.

Anything really fine in the higher-priced stamps may be worth full catalogue or even more—in other words, the rarer the stamp the higher its percentage of catalogue-value. Rarities are of course worth any price that they will fetch, and everything depends upon the demand, the catalogue in such instances affording little or no guide to the actual market-value.

Should the collector at any time, through unforeseen circumstances, find it necessary to dispose of his collection there are three courses open to him. He can offer it in its entirety to an established firm of dealers at a fixed price (as the majority of firms decline to make offers, which are only used to extract higher prices from rival dealers). He can split it up and dispose of it gradually through a stamp exchange club, or he can offer it for sale by auction.

A general collection is usually disposed of to the greatest advantage either by auction or upon exchange club sheets, whilst a specialised collection can often be sold at a fair price to any large firm of dealers, or perhaps, better still, by private treaty.

Single rarities will always find a ready sale at full catalogue, or even more, according to condition, whilst keen competition in the auction-room may result in a very advantageous price being obtained.

XIX

THE WORLD OF STAMPS

FEW people who are not themselves stamp collectors have any idea of the wide extent and ramifications of the stamp collector's world. Each one of us may be said to live in a little world of our own making according to our business, profession or inclinations, associating mainly with persons with tastes similar to our own, and dwelling continually in a certain atmosphere. In the case of the stamp collector this tendency is even more pronounced than is wont to be the case in many other walks of life. The stamp-collecting hobby creates a freemasonry amongst all sorts and conditions of men and women who are bonded together by a common hobby, and in a vast number of cases the hobby provides a passport for the collector in circumstances when he might otherwise be without companionship.

So strong is the bond of fellowship that binds together stamp collectors of every nationality, race or creed, that a well-known collector might travel round the world associating with none but fellow-enthusiasts, and partaking of the hospitality of philatelists at every point on his journey.

In every country and community the world over stamp collectors are to be found, "from Greenland's icy mountains to India's coral strand"; and in almost every large town philatelic societies flourish and stamp dealers ply their trade. The philatelic population of the world has been estimated at five millions, including one million collectors in the United States and half-a-million in Great Britain. It is obvious, however, to those who have closely followed

the philatelic revival that has taken place, particularly in Great Britain, during the past few years, that these figures must fall very far short of the actual total, since almost every second person one meets is interested in the hobby either directly or indirectly. Whilst five hundred thousand may represent the known active stamp collectors of Great Britain, many thousands more are ploughing the lonely furrow of solitary stamp collecting in the seclusion of their own studies, apart from the life and activity of the philatelic world.

There can be no question that the great popularity enjoyed by stamp collecting as a pastime to-day dates from the accession of King George V. to the British throne. Emulation of the royal example has caused many distinguished personages in Court and Society circles to take up stamp collecting, and it has become in consequence the fashionable hobby *par excellence*.

The amount of attention devoted to stamp collecting by the public press has also not been without its effect in arousing popular interest in the hobby. It is almost impossible to take up a newspaper or magazine nowadays without coming across some reference to stamps or stamp collecting. A few years ago it was the fashion for journalists to sneer at stamp collecting as a mere childish pastime, but that is all changed now and newspaper references to the hobby are almost without exception of a dignified and sympathetic character, whilst a number of the leading London journals maintain regular stamp-collecting features contributed by prominent philatelic writers, notably *The Daily Telegraph* (Thursday), *Daily Express* (Friday), *Tit-Bits* (alternate Mondays), *London Opinion* (occasionally), *The Wide World Magazine*, *The Bazaar*, *Exchange and Mart* (Wednesdays and Saturdays), and the principal boys' papers, such as *The Captain*, *Chums*, *Champion*, *Scout*, etc. Articles of philatelic interest have also appeared recently in *Chambers's Journal*, *The Quarterly Review*, *The*

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Times, Manchester Guardian, Glasgow Herald, Evening News, T.P.'s Weekly, etc., bearing eloquent testimony to the high esteem in which philately is held by the Press and public of Great Britain.

Nowhere is the stamp-collecting hobby so strongly established as in Great Britain. London is the chief philatelic centre of the world and the ultimate Mecca of every true philatelist. There are more stamp collectors within the sound of Bow Bells than in any other city in the world. The Strand, with its avenue of prosperous stamp dealers' establishments, is without parallel in any other capital. No fewer than twelve philatelic societies have their headquarters in London, including the Royal Philatelic Society, London, the premier society of stamp collectors in the world. The Junior Philatelic Society, founded in 1899, has the largest membership of any philatelic society in the British Empire, whilst another society catering especially for the junior collector is the Society of Stamp Collectors (formerly Chums' Society of Stamp Collectors). Regular meetings of these and other societies are held in London during the season (from October to May), and are largely attended. Collections are displayed, papers read on various aspects of philatelic study, and social intercourse and exchange of stamps promoted amongst collectors. Similar societies exist in Manchester, Birmingham, Leeds, Liverpool, Glasgow, and in fact all the chief provincial centres. Apart from the regular meetings of these societies, there are in all large towns and cities certain recognised rendezvous where stamp collectors forgather, and both London and New York possess a regular philatelic club.

In addition to the philatelic societies proper there are what are known as Stamp Exchange Clubs, which do not hold public meetings, but exist to facilitate the exchange of stamps amongst collectors only, by circulating sheets sent in by their members, from which purchases may be made at a certain fixed percentage of catalogue-value.

The London stamp trade is the largest and most important in the world, comprising nearly one hundred dealers and giving employment to several hundreds of persons. There are also half-a-dozen firms of auctioneers holding regular sales of postage stamps during the season.

Next to London, New York is probably the principal philatelic centre, its Nassau Street being somewhat akin to the Strand in the number of stamp dealers' establishments it contains—with this difference, that few, if any, occupy the attractive and commodious ground-floor shops that are a feature of London's philatelic thoroughfare. After New York comes Paris, but in neither case does philately play the prominent part in the daily life of the capital that it does in the greatest city of the world.

Some idea of the extent of the philatelic world may be gathered from the last edition of *The Stamp Collector's Annual*, in which are listed close upon one hundred philatelic societies in all parts of the world, including Algeria, Cuba, Egypt, the Dominican Republic, Hawaii and Siam. A philatelic press guide in the same issue contains no fewer than ninety-six current periodicals in all languages devoted to the interests of the hobby. A review of the principal complete works on philately, published during 1912, makes mention of nearly fifty volumes, whilst an index to the philatelic press for the preceding twelve months contains approximately 1200 separate references.

The important position of the stamp trade in modern commerce is revealed by the Universal Directory of the Stamp Trade, containing the addresses of more than three hundred and twenty-five leading firms engaged in the buying and selling of stamps for collectors throughout the world.

Unaffected by the vagaries of fashion, the condition of trade, or general political situation, stamp collecting has been appropriately dubbed "the hobby that never looks back."

XX

THE STAMP COLLECTOR'S LIBRARY

THE would-be successful stamp collector must needs study not only his stamps themselves, but also all that has been written and published concerning them. There are many things in connection with stamps that cannot be ascertained from the mere examination of the specimens, and in order to glean a full account of their history and associations the collector must have recourse to the numerous published works dealing with his favourite hobby.

A small working library, even if it contain but a dozen volumes, is indeed essential to the successful pursuit of the hobby, and the most eminent collectors pride themselves upon the extent and range of their philatelic libraries.

By studying all that has been written concerning the hobby the collector will be enabled to evade many of the pitfalls that threaten the novice in stamp collecting, and so build up his collection upon sounder and more practical lines than might otherwise be the case did he attempt to collect without the aid of books.

He will learn what varieties to look for and where they are to be found ; how to distinguish forgeries and reprints and bogus stamps ; what stamps have been remaindered or postmarked to order, and generally what to avoid as well as what to look for ; and in addition will acquire much useful information regarding the relative values of the different specimens, together with many interesting details of their histories, and general philatelic lore.

His library will also show him at a glance what is already known respecting certain countries and varieties, and what still remains to be discovered.

From the earliest times the literature of philately has been of an important and extensive character, and during the sixty odd years that the hobby has been in existence it has become the most prolific of that devoted to any collecting pursuit.

The number of philatelic works of all descriptions published to date amounts to many thousands of volumes, and includes almost every known language, excepting perhaps Chinese and Sanskrit. They range from single sheet pamphlets to sumptuously produced éditions de luxe.

The earliest form of philatelic literature was the stamp catalogue, which, as noted in a previous chapter, began to make its appearance in the early sixties of the last century. At first these contained nothing but bare lists of varieties known to the compiler, but later dates of issue and geographical information relating to the various countries was included, and subsequently general notes on the formation of a collection, etc. Then followed some notable text-books on the detection of forgeries, and, later still, elementary guides to stamp collecting, but it was many years before the scientific works on the stamps of special countries that are available to the philatelic student of to-day in such profusion began to be published. Amongst the earliest specialist works of this character were those published by J. B. Moens of Brussels, covering a wide range of countries and containing much really valuable information, which to this day are frequently referred to.

The voluminous works on the stamps of the British Empire compiled by the Royal Philatelic Society, commenced in 1887, are also of the highest importance for reference purposes, particularly that dealing with the "Postage Stamps of the British Isles," probably the most exhaustive philatelic work ever published, not excepting the monumental treatise on the "Postage Stamps of the United States," by John N. Luff. Unfortunately the

prices at which these works are issued render them prohibitive to the average collector of moderate means, whilst a number of the early volumes are out of print.

There have appeared, however, during the past decade a large number of useful and informative handbooks dealing with the stamps of various countries, published at popular prices, which bring them within the reach of all collectors. For the most part they are well written, attractively illustrated and contain in condensed form all essential facts relative to the different issues, thus affording admirable introduction to the study of the stamps with which they deal. They are not intended, however, to represent the last word in the philatelic knowledge of the countries or groups concerned, but merely to provide textbooks in convenient form for the guidance of the would-be specialist.

The publication of practical philatelic works of this nature at a popular price is undoubtedly in the best interests of the hobby, and it is likely to be considerably extended as years go on and the philatelic reading public increases.

The collection of philatelic literature as an adjunct to stamp collecting proper is a comparatively recent development of the hobby. Not many years ago few collectors thought of preserving the various journals they received relating to the hobby, and consequently many of the older philatelic journals are of considerable scarcity. To-day there are a large number of philatelic bibliophiles engaged in the formation of libraries of philatelic and postal literature, whilst the Philatelic Literature Society, founded in 1908, has a membership of nearly one hundred and publishes from time to time elaborate catalogues and monographs, in addition to a finely produced quarterly journal.

The finest and most complete philatelic library is that formed by the late Earl of Crawford and now in the British

Museum, numbering upwards of 3000 volumes, and including all branches of philatelic and postal literature. It contains in addition to Lord Crawford's own collections the pick of the philatelic libraries formed by the late J. K. Tiffany of St Louis and Herr Frankael of Berlin. A detailed catalogue of this great library, compiled by Mr E. D. Bacon and published in 1910, fills 924 columns, each 10½ inches long, listing all philatelic books and periodicals published from 1862 to 1908 and comprising a complete bibliography of philately down to that date.

Most of the leading philatelic societies have extensive libraries which are available to members for reference purposes, and there are also many private libraries of greater or lesser importance, but in no case do they approach the monumental collection represented by the philatelic section of the *Bibliotheca Lindesiana*.

The library of the average stamp collector requires to be of a practical rather than an ornamental character, and discrimination must be exercised in selecting works to be included in it, many so-called philatelic publications, more especially those emanating from the United States, being of an entirely ephemeral nature and quite valueless for reference, although they are frequently of interest to the philatelic bibliophile.

The latest edition of a good stamp catalogue is of course essential, which should be supplemented by a sound general work on stamp collecting by a recognised authority. This will serve to elucidate many points on which the catalogue is silent, besides assisting the collector to obtain a good all-round knowledge of the hobby. A copy of the official "Glossary of Philatelic Terms," prepared by a committee of the Philatelic Congress of Great Britain, should also find place in the stamp collector's library, together with a colour dictionary, and copies of the Rev. Mr Earee's great work on forgeries in two volumes, entitled "Album Weeds," and Mr E. D. Bacon's "Reprints

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of Postal Adhesive Stamps and their Characteristics." A set of the yearly volumes of *The Stamp Collector's Annual* will also be found of value to the collector and will be in constant demand for reference purposes. The Literary Index published each year enables any article on a particular country or subject to be traced without difficulty, whilst lists of philatelic societies and exchange clubs and their officers, stamp dealers, and philatelic journals published throughout the world are also included in the Whitaker of the stamp world. A few popular handbooks on the stamps of favourite countries should also be obtained by the collector from time to time, and be added to his library, as they will extend his philatelic knowledge and broaden his outlook upon the hobby. Finally he should subscribe to at least one good philatelic journal—a weekly for preference—which will keep him fully informed of what is passing in the world of stamps, the latest new issues, the fluctuations of the stamp market, forgeries and fakes against which he must be on his guard, the doings of the philatelic societies and of his fellow-collectors generally, important sales, the discovery of new varieties, and, in fact, all the news of the stamp world. The subscriptions are in no case high, and it is false economy not to take in a stamp journal, since philatelic events move so rapidly nowadays that it is well-nigh impossible to collect successfully without the aid and advice of the philatelic press.



SPECIMEN STAMPS

SOME COMMON PHILATELIC TERMS DEFINED

- Adhesive.**—A stamp to be attached to a letter, as apart from one impressed upon the envelope.
- Aniline.**—A term applied to colours derived from coal-tar—that is to say, of a particular chemical origin. Commonly used in application to stamps whose tints are soluble in water.
- Bleuté.**—A paper having a bluish tinge.
- Block.**—Another use of the term “*cliché*.”
- Block (of Stamps).**—An unsevered group of stamps (not in a *strip* of one line).
- Bogus.**—A stamp which is not, and never was, designed for postal purposes, but was made by private enterprise with intent to defraud collectors.
- Burélé.**—A term signifying a fine network pattern, composed either of coloured lines or dots.
- Carrier Stamps.**—Stamps as used in the United States for denoting the letter-carriers' charge for the delivery of letters in districts off the Government postal routes.
- Chalk-Surfaced Paper.**—A paper coated with a preparation of chalk (or similar substance), as a means of rendering it impossible to clean off the postmark without destroying the impression of the stamp.
- Clean-Cut Perf.**—Denotes that the holes separating the stamps are sharply cut out.
- Cliché.**—A single stereotype or electrotype from which a stamp, or a number of stamps, may be printed.
- Colour Trials.**—Impressions printed in various colours as suggestions for the colour scheme of an issue, but not necessarily those adopted.

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Comb Machine Perf.—A machine which perforates three sides of a stamp at one operation.

Commemorative Stamps.—Stamps issued to celebrate some event.

Control Letters.—Letters or figures on the margins of sheets of stamps, used as checks or controls by the printers.

Copper Plate.—See Line Engraving.

Cowan Paper.—A paper manufactured by Messrs Cowan & Sons, Ltd., for postage stamps of New Zealand. The texture of the paper is a thin wove, either unwatermarked or watermarked, with a single lined "N Z" and star.

Departmental Stamps.—See Official Stamps.

Design.—The general features of the drawing that composes the stamp. The design may be the same for two or more stamps, but the details may differ. See Die and Type.

Die.—(a) The engraved original metal block with the design from which the plates are constructed, as distinguished from a plate from which stamps are printed in sheets.
(b) As used in the expressions "Die 1," "Die 2," etc., signifying slight variations of the same design.

Double Impression.—Two impressions of the same stamp on the same side of the paper.

Duty Plate.—Is the overprint plate used for inserting the name of the country and the value on the stamps printed from a common plate. See also Key Plate.

Electrotype.—Electrotyping is a process for the exact reproduction and multiplication of dies for the purpose of making up the printing *plate*.

Engraved.—Usually denotes that stamps were printed by the *copper plate* process. See Line Engraving.

Entire.—A complete envelope, card or wrapper.

Entire (used on).—A used stamp on the complete envelope, card or wrapper.

COMMON PHILATELIC TERMS DEFINED 221

Error.—A faulty stamp in design, paper, colour, perforation or watermark, which has been issued for postal use.

Essay.—A design submitted for a proposed issue of postage stamps, but which has not been adopted.

Express Letter Stamp.—Special stamps denoting the extra charge for letters sent by Express Delivery, etc.

Facsimile.—A reproduction officially made by a government of a stamp of which the plate or die has been lost or destroyed. An imitation sold as such.

Fake.—A genuine stamp that has been altered in colour, value, etc., in order to increase its philatelic value for fraudulent purposes.

Fiscal.—Stamps used for the collection of revenue fees, taxes, etc., as apart from postage stamps.

Forgery.—A fraudulent imitation of a stamp.

Fugitive Colours.—Colours that “wash off” or change on the application of chemicals to remove the postmark—a safeguard against fraudulent cleaning.

Fugitive (Doubly).—A still more sensitive ink.

Granite.—A paper with coloured fibres in it.

Grille or Grid.—A pattern of small square dots embossed (in a square or rectangle) in the substance of some stamps of U.S.A., Peru, etc.

Guide Lines or Dots.—Fine lines or dots marked upon a plate as a guide to the engravers or workmen when transferring impressions.

Guillotine Machines.—See Single-Line Machine.

Hair Lines.—Minute lines which cross the outer corners of some stamps of Great Britain, etc., to distinguish the impressions from certain plates. The term is also used nowadays to describe accidental lines upon certain stamps due to a hair, etc., in the printing ink or adhering to the plate.

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Handstamped or Handstruck.—Struck from a single die, one at a time, as in the case of postmarks.

Harrow Perforation.—A machine which perforates a block or entire sheet of stamps at one operation.

Imperforate (Imperf.).—Stamps that are not *perforated*.

Journal Tax Stamps.—Stamps indicating a tax upon newspapers.

Jubilee Issue.—A term often applied to the 1887 issue of Great Britain.

Jubilee Line.—A coloured rule surrounding the sheet (on the margins) on most of the surface-printed issues of Great Britain and colonies ; first adopted in 1887 (Queen Victoria's Jubilee). This line also protects the outer rows of clichés from undue wear.

Key Plate or Head Plate.—The plate from which the head and general features of design (apart from name and value) are produced in modern British colonial and other stamps. See Duty Plate.

Laid Paper.—Contains a series of watermarked parallel lines, close together.

Line Engraving.—(Also known as intaglio or recess printing or *taille douce*.) The design is cut into the plate, so that the lines which are to appear in colour are in recess. The printing ink is forced into the sunken lines, so that on the stamps the coloured lines stand out.

Lithography.—The design is drawn in lithographic ink on a specially prepared stone slab, so that the impression on the paper is smooth and flat. The main characteristic of lithographed stamps is their even and somewhat oily appearance.

Locals.—Stamps having a franking power limited to a town, district or route.



LEEWARD ISLANDS

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BRITISH COLONIAL "KEY" AND "DUTY" PLATES,
SHOWING METHOD OF USE

Margins.—The paper around a sheet or pane of stamps.

Marginal Inscriptions.—In addition to having control numbers and letters on the margins, some sheets of stamps have inscriptions or instructions as to use and value, etc. Marginal inscriptions are sometimes water-marked into the paper.

Matrix.—A term which should be applied to the secondary or intermediate die, but which is often used in speaking of the original die.

Millimetre (mm.).— $\cdot 03937$ of an inch—commonly used in the measurement of stamps or surcharges.

Mint.—Signifies an unused stamp in perfect condition, as when issued.

Multiple Watermark.—Watermarks repeated close together in the paper, so that it may be equally suitable for stamps of various sizes. The “Crown C.A.” water-marked stamps of the British colonies are a well-known instance.

Newspaper Stamps.—Stamps used for the prepayment of postage on newspapers.

Obliteration.—See Postmark.

Obsolete.—Stamps no longer available for postage, but sometimes also applied to stamps no longer issued by the post office.

Official Imitations.—Imitations made by official authority.

Official Stamps.—Stamps specially intended for denoting postage on letters, etc., from government offices.

Original Die.—A die from which matrix impressions or transfers are taken.

Original Gum (o.g.)—The gum as applied to the back of a stamp at the time of its manufacture.

Overprint.—Something printed on the face of a stamp after it was completed, either an inscription or device, or the name of another country.

Oxidated or Oxidised.—See Sulphuretted.

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Pair.—Two unsevered stamps horizontally ; a *vertical pair* is so described.

Pane of Stamps.—Sheets of stamps are frequently broken into sections or panes by means of horizontal or vertical (often both) margins.

Paper.—**Batonne.** Watermarked with straight parallel lines a certain distance apart, intended as a guide for writing.

Dickinson or Silk Thread. A paper called after its inventor and containing silk threads running through it. The peculiarity consists of a continuous thread of silk in its substance, the thread being embedded in the soft pulp during the manufacture of the paper.

Manilla. A strong light paper of coarse texture, chiefly used for envelopes and wrappers and made in all colours. This paper is often smooth on one side and rough on the other.

Pelure. A thin, semi-transparent paper of a greyish hue.

Quadrille. Watermarked with crossed lines, forming squares or oblongs.

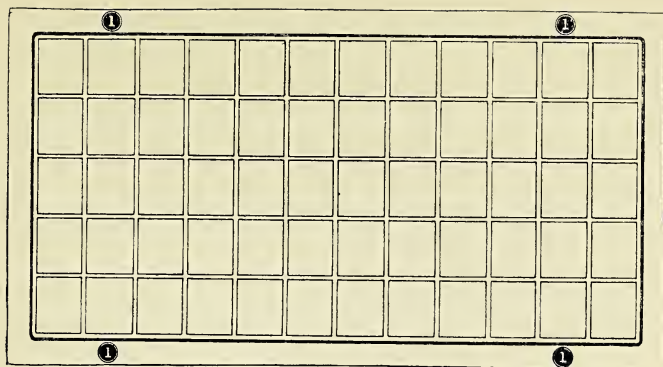
Ribbed. This paper is somewhat similar to *laid*, having close parallel lines, but on the surface instead of in the substance of the paper.

Safety. A specially prepared paper bluish in appearance, so made that any attempt to remove a postmark or ink cancellation from a stamp would also remove the face of the stamp itself.

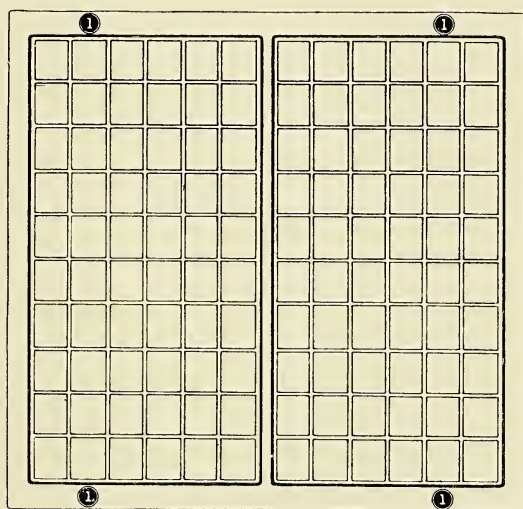
Wove. Paper of a plain, even texture, such as is usually employed for books and newspapers, with a fine " mesh."

Pen Cancelled.—Denotes a stamp being cancelled by pen and ink instead of postmark ; usually signifies fiscal use.

Perforation (Perf. Pf.).—Consists of small rows of holes punched out from between the stamps to facilitate their separation.



SHEET OF 60 BRITISH COLONIAL STAMPS



SHEET OF 120 BRITISH COLONIAL STAMPS



DIAGRAM SHOWING POSITION OF PLATE NUMBERS AND
BROKEN MARGINAL LINES

Compound. Means where the gauge is not the same on all four sides.

Roulette. A line of short cuts, either straight, oblique or triangular, punched between the stamps. A primitive form of perforation.

Philately.—Derived from Greek *philos* (fond of) and *ateleia* (exemption from tax). Broadly speaking, it can be rendered as meaning “the love of stamps.”

Philatelic.—The adjective of philately.

Philatelist.—A follower of philately.

Plate.—(a) The metal sheet or block from which the designs are transferred or printed on to the paper. (b) “Plate II.,” etc., signifies where stamps of the same nature have been printed from two or more plates, showing slight differences.

Plate Numbers.—The number of each plate of a particular value appearing on the margin, or sometimes on the stamp itself.

Postage Due Stamps.—Adhesives affixed by officials on letters, etc., to denote that same has been insufficiently prepaid.

Postmark.—Sometimes called cancellation or obliteration. The official method of defacing a stamp so that it cannot again be used for postal purposes.

Printings.—Separate editions of the same stamp, printed at different periods.

Proofs.—Trial impressions taken before printing (in black or colour) from a die, plate or stone. A proof is usually on different paper, or differs in some detail, from the stamp itself.

Provisionals.—Stamps used to meet a temporary shortage ; usually another denomination is surcharged with the value required.

Recut, Redrawn, etc.—These terms imply slight repairs or alterations of the die, generally necessitated by wear.

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Remainders.—Stocks left on hand when the stamps have gone out of use.

Reprints.—Reimpressions from the original plates, blocks or stones from which the stamps were printed, after such stamps have ceased to be issued.

Reset.—The rearrangement of separate clichés or type of which a plate is made up.

Retouched.—See Recut.

Service Stamps.—Official stamps.

Se Tenant.—"Joined together." A term used when two stamps have not been separated, the one generally being an error or variety.

Sheet of Stamps.—An entire unsevered quantity of stamps as printed.

Single-Line Machine.—Sometimes called *guillotine*. A perforating machine which has only one row of pins.

Specimen.—(a) Another word for a single stamp or adhesive.
(b) Stamps overprinted thus have been sent to the members of the "Universal Postal Union," or to the postmasters as samples of new issues.

Speculative Issue.—An issue of stamps which is unnecessary for postal purposes and is therefore made solely with a view for sale to collectors.

Strip.—An unsevered row of stamps, either vertical or horizontal.

Sulphuretted.—Erroneously termed "oxidised." A change of colour due to action of fumes of sulphur upon the printing ink.

Surcharge.—An "overprint" which confirms or alters the value of a stamp.

Surface Printing.—The lines of the design which are to appear in colour are in relief upon the plate, with the result that the printing ink is forced into the pores of the paper, and the impression frequently shows through the back of the stamp.

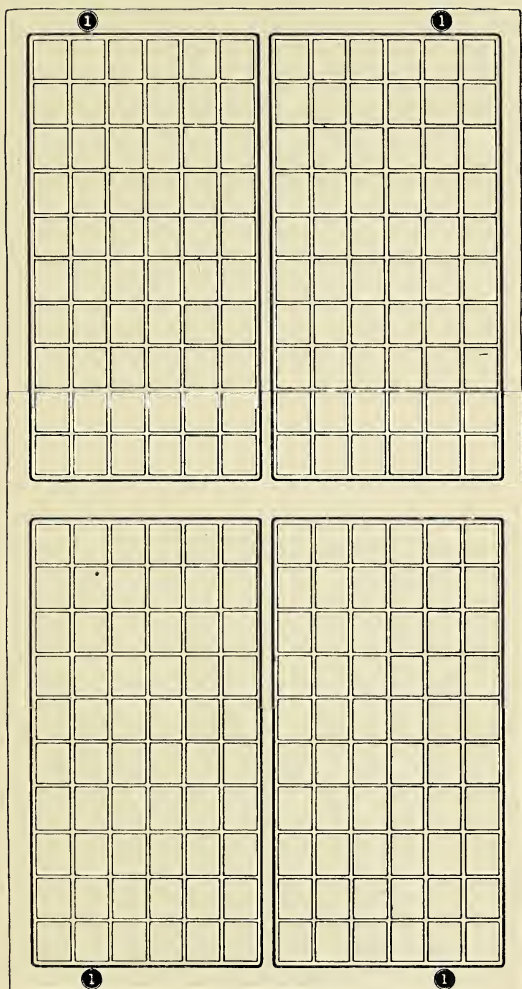
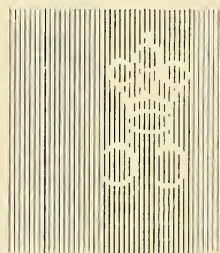
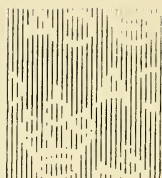
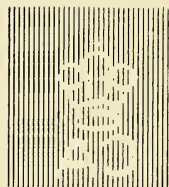


DIAGRAM OF A COMPLETE SHEET OF
240 BRITISH COLONIAL STAMPS



BRITISH COLONIAL WATERMARKS

Crown C A (single). Crown C A (mult.).
Anchor (Cape of Good Hope). Crown C C

Taille Douce.—See Line Engraved.

Tete-beche.—Signifies the inversion of one stamp of a pair in relation to the other. When such a pair is severed the peculiarity disappears.

Type Set.—Made up from movable type, such as printers use.

Typography.—See Surface Printing.

Unpaid Letter Stamps.—See Postage Due Stamps.

Unperforated.—See Imperforate.

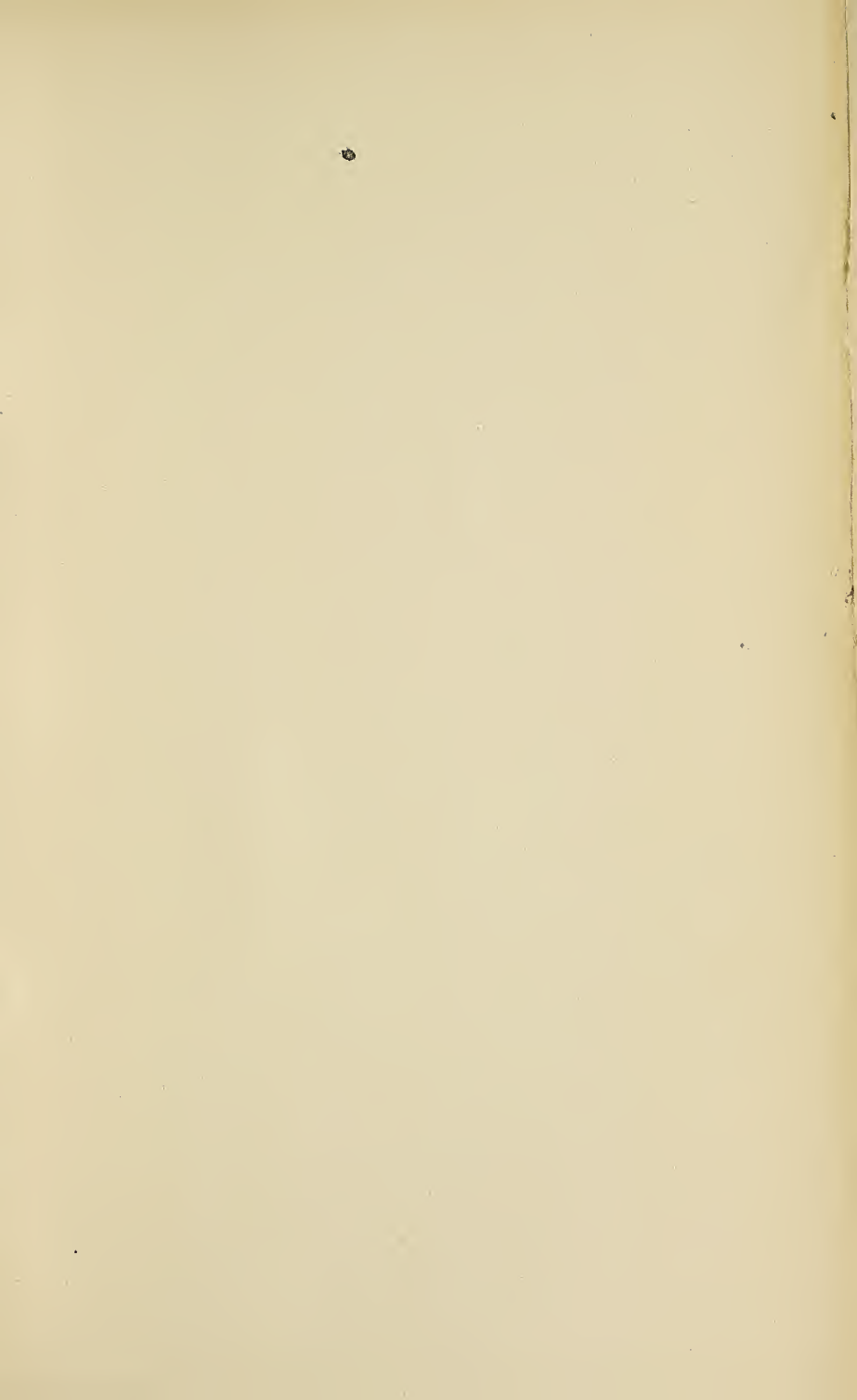
Unused (Un.).—A stamp that has not done postal duty and is not postmarked.

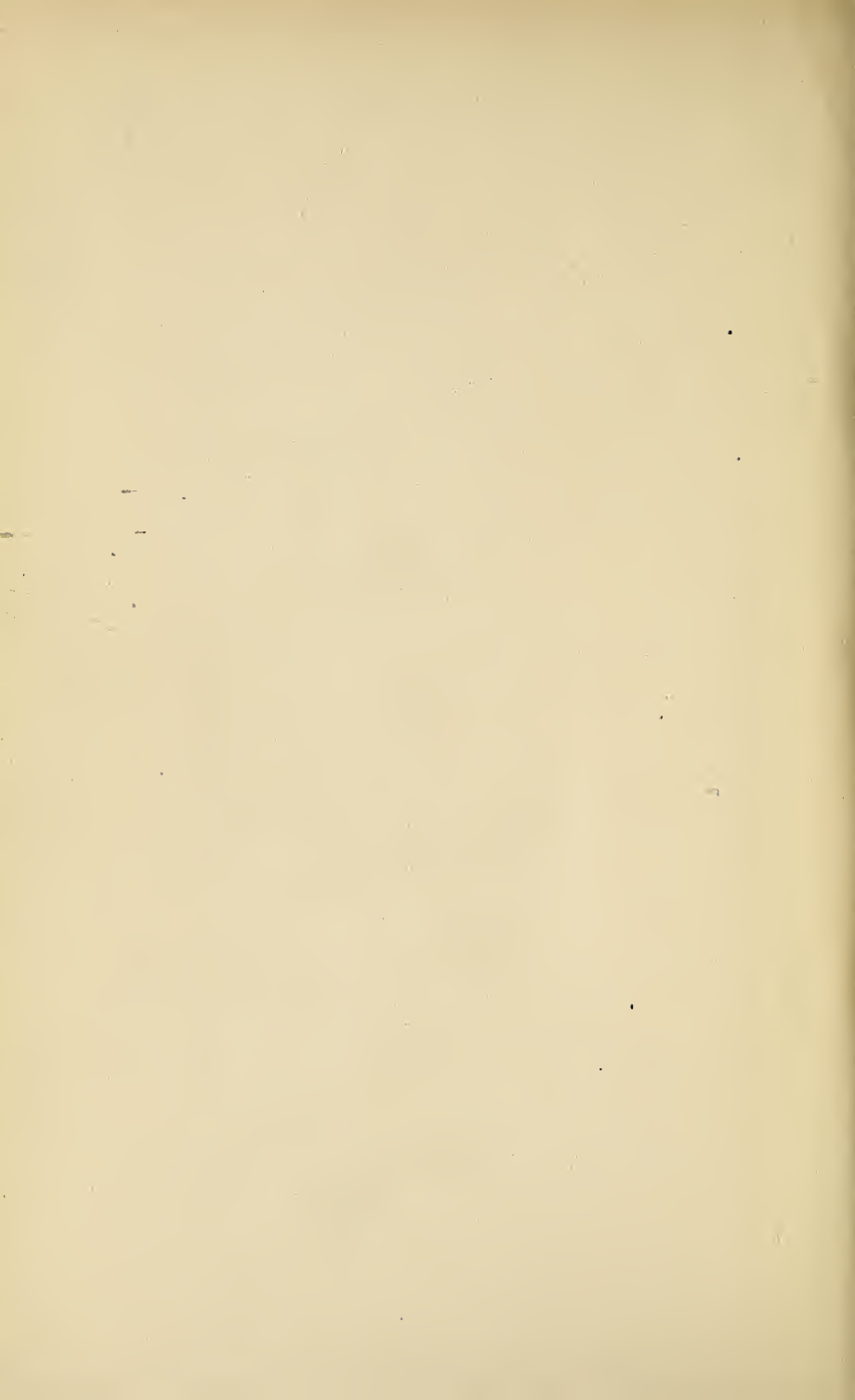
Used Abroad.—Stamps of one country which are used in another.

Used on Entire.—See Entire (used on).

Variety.—A variation from the normal design, or other feature.

Watermark (Wmk.).—A compression of the paper in the form of letters, figures, words or designs. The compression makes the paper thinner, so that upon holding a stamp up to a strong light, the watermarked device can be clearly seen. Watermarks were introduced as a safeguard against forgery.





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